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CORSO VENEZIA 65,  
MILAN, ITALY,  
February 18, 1902.

"TROVATORE" has arrived at the Scala Theatre, and was given a most cordial welcome. After so many years of absence—appearing there last in 1883, and only three single times before—"Trovatore" had not been able in these thirty-two years to acquire many new personal friends, and returned here, his native country and home, known best by reputation only.

When he was whistled off the stage at the Scala he was disgraced and driven into exile; now on his return we find him a Spanish singer, who, however, has made Italy's tongue and manner his own. He came back to the Scala with show and pomp; with a large following all newly costumed in excellent taste and design, rich in color and picturesque to look upon. All this show, these groupings, pictures and views of scenery, were very fine indeed. They offered a stage setting new and attractive—a messa-in-scena altogether satisfactory and pleasing to the eye.

The daily press went into ecstasies over the conductor's conception of the "Trovatore" music, declaring the opera had been played as the composer himself would have wished it.

Since the outcome of the late referendum in relation to the Scala, the daily papers (excepting certain organs) have been of one accord in their praise of good and bad alike, no exception being made in the case of poor singing, bad acting or staging at the Scala Theatre. For the life of me, however, I cannot agree with these parrot-like expressions and echoed opinions concerning the opera performances at the Scala thus far this season. It is true that "Il Trovatore" is the best produced work this winter—but one swallow does not mean summer any more than does one all-round successful performance constitute an opera season. If the tempo of "Il Balen," the baritone solo in the second act, was not taken entirely too slow; that of Azucena in the fourth act, followed by the duet between herself and Manrico, also too slow; again, the duet between the tenor and Leonora in the same act, too slow—if these tempi, I say, were not too slow, but correctly taken by the conductor, why—I should like to know. There was no Verdi inspiration or expansion in the interpretation of these well-known melodies.

I will stake my reputation as a musician that they were too measured and slow—metronome or no metronome—and will agree to eat my hat, which, I am ready to believe, would be a task not easily accomplished, and prove to be a decidedly tough and unwholesome meal, that the tempi in the aforementioned singing were taken not only too slowly, but draggingly so. On the other hand, the warriors' chorus was a trifle fast, which, however, may pass, as that was preferable to dragging. The choruses were well drilled and effectively sung under their master, Signor Venturi.

The "Trovatore" cast is possessed of able lunged and strong voiced singers, who therefore manage to accompany and follow the orchestra even when no dramatic and vocal climaxes are allowed them. In "Trovatore," as also in "Linda di Chamounix" (the two Italian operas

given at the Scala this season), such climaxes—the very moments that singers desire for the display and better expression of their vocal ability—the situation and opportunity are fully realized in the treatment of the accompaniment by Verdi and by Donizetti. In the "Walküre" (the opening opera at the Scala) Wagner's treatment of climaxes is not so purely vocal, but is largely manifested in the orchestra, being effected in combined effort of expression. To treat, therefore, the oftentimes thin and simple accompaniments found in the older Italian operas (and the two alluded to date back half a century) with clock-like or machine-acting steadiness; with little rhythmical or accentuated relief—rather with too regular an accent rhythmically and none musically—no changes or color contrasts would most naturally produce a humdrum effect of the "big guitar" style—little attractive to a person of musical taste and poetic imagination. Yet in spite of this strikingly noticeable point for criticism the performance of the old, ever new "Trovatore" music of Verdi is one of the best productions of this year at the Scala.

The orchestra was in excellent shape and played brilliantly; indeed, the band was nothing less than a marvel of precision, accuracy and strict time-keeping under the firm, rigid, unyielding beat of Signor Toscanini. To the solo singers was given but little opportunity for vocal display—for expressive, expansive, eloquent singing. Scarcely at any time could the orchestra be called an accompaniment to the singing, but continued ever onward with most metronomic, mechanical, electrical precision, to which time and unrelenting beat the soloists were obliged to keep pace, or fall behind and be adjudged wrong, out of time and tune. The usual position of singers and orchestra was reversed, exchanged as it were, by the singers accompanying or following the orchestra in obligato fashion.

I repeat, as an orchestral performance of wonderful mechanical precision, scrupulously conscientious and absolutely honest in every detail, rightly polished and finished to an astonishing degree of perfection, there can be no exaggeration of praise given the Scala orchestra under Maestro Toscanini's infallible guidance. But when you consider the vocal element and the dramatic side of opera and its performance—you are disappointed and look in vain for the qualities that combine to make a great operatic interpreter, especially of the Italian school. And such a one is needed at the Teatro alla Scala!

To pull your choral or orchestral forces together and lead them with an unyielding beat, is one thing; to accompany with the orchestra well and sympathetically the solo singers upon the stage, is another thing, and quite a different one. At the Scala, when you look for a broadening, expressive expansion of certain phrases, or for an acceleration of time here or a retarding of pace and movement there—in a word, for the tempo rubato—you look for it in vain. With such extraordinary finish in the orchestra, but playing under the spell and force of a hand of iron with clock movement exactness, there must needs follow a certain sameness of color, a monotony of instrumental voice—no longer a vocal instrumentality—a want of "chiaroscuro" effects—there really being no time allowed for expression in light and shade contrasts.

The cast of singers presented the following names:

The Count di Luna.....	Antonio Magini-Coletti
Leonora .....	Rosa Marty-Caligaris
Azucena .....	Elisa Bruno
Manrico .....	Giuliano Biel
Ferrando .....	Giovanni Gravina
Ines .....	Maria Golfieri
Ruiz .....	Carlo Ragni
An Aged Gypsy.....	Leone Tavecchia
A messenger.....	Fernando Zecchi

These singers were all good and well chosen for their respective parts. Signora Marty-Caligaris is a soprano of large proportions whose voice in the high range is admirably adapted to the loving and beloved Leonora. Her lower voice, however, contains some tones called open and white that were not pleasing to the ear. Signorina Bruno was a most excellent and picturesque Gypsy Queen; her singing was beautiful and dramatic, supported by very effective acting. The Manrico of Signor Biel was a heroic troubadour, who sang well with an excellent voice, but whose histrionic ability is not equal to his vocal powers. Immediately a discussion arose as to whether the tenor's high tone in the "Di quella pira" had been do, or si naturale; that is, high C or B natural. I may add that this tone was not the one but the other. The Count of Signor Magini-Coletti was a fine personage to look upon, who deposed himself as a jealous and infuriated noble might under the circumstances. His singing was very good and won much favor. The Ferrando of Signor Gravina displayed a full, round toned bass voice, which he used well. Signor Golfieri took care of the Ines part most acceptably. The other singers were satisfactory. The tenor had recovered from his indisposition and was in good voice on the opening night; but at a second performance he was again suffering from effects of the

beastly Milan weather. Leonora was not quite herself at the first performance, but regained her equilibrium for the second appearance.

The principal characters were warmly received by the immense audience, and the better known parts of the music were enthusiastically applauded with immediate cries for "Bis," which in some instances were granted. Numbers bisato-ed on the first night were not so on the second, and vice versa, according to the singing.

Chorus and orchestra, as already said, were as high perfect as any could be under the direction of Maestro Toscanini.

Saint Ambrogio, the one-time archbishop and later patron saint of this town Milano, was a great and learned musician; he was, too, a man wise and clear headed politically and financially, through whom the Milanese and their neighbors became privileged to celebrate and enjoy four days more of the carnival season. When other towns and countries were ordered to cease their festivities and masquerading gayeties with the Mardi Gras, Shrove or Fat Tuesday, and begin the season of Lent and penitence the following day, known as Ash Wednesday, the good and merry making people of this mixed Lombardian capital of Northern Italy were permitted and encouraged to add a renewed and very fat coda to their season. The fun lovers who had finished their merry making in their own towns would come to Milan for four days more of pleasure, good living and gayety. This naturally brought money into the town; made the city well liked and its rulers popular. While the carnivals of the present day are no longer what they once was in years past, this after-time season, with its added bit of festivity, is exceedingly well liked and fully appreciated. The life that seemed a very dull season up to Ash Wednesday suddenly became all animation—a half week and more of liveliest enjoyment and much dancing. Thursday, Friday and Saturday into broad daylight of each and prolonged into Sunday—the supposed beginning of Lent, but the day dying very hard—received full justice in their celebration. On Thursday night was given a brilliant fancy dress ball by the Giardino Club—an organization for the furtherance and encouragement of sociability among young people of marriageable age; the membership and arrangements being in the hands of their progenitors, projectors and protectors, who promote things and make this mutual admiration society a real "P. P. P." affair.

Friday night brought us the grand ball masque at the Scala Theatre, with the intervention, i. e., the assistance, of the so-called "celebrated" baby elephantess Papus. This great *veglione* was open to anyone who could afford to dress his character and pay the price of admission—10 lire. Inclosed I send you the program or order of dances, which you may or may not care to consider. The music was furnished by two military bands, the Corpo di Musica Municipale, Pio Neri, leader, and the Corpo di Musica di Porta Garibaldi, Cav. Alfredo Masi, leader; these two bands played alternately thirty-two numbers of round dances. In the Ridotto, or assembly room of the Scala, was a good-sized orchestra in attendance under direction of the Scala ballet music conductor, Ariodante Maj, at the piano. Selections played by the orchestra consisted of sixteen round dances, similar to those played by the bands—all polkas, mazurkas, waltzes and galops, with no other choice. How different from an elegant ball program in some other countries!

Saturday night was every man's, anybody's, masquerade, ball time, with the weather a caution, anything but decent. The opera and the theatres were all well attended, as were the opera matinees and children's balls of Friday and Saturday. The weather during these days was beastly, "infamous," as the natives call it, which, however, was nothing at all unusual for this fog-ridden and rain-deluged town.

But then, have we not the splendid V. E. Galleria with its great and long porticos to gather in out of the horrid weather? What would Milan do without this rendezvous and refuge? In the Galleria there are four very popular café restaurants, at two of which good music, mostly operatic selections, is discoursed by small but well-playing orchestras. Near by are various other cafés, restaurants, fiaschetterie and so-called American bars where men hug the counters or dispensing tables and stand or hang around by the hour; there are also a number of automatic bars here—two-penny slot arrangements, returning black coffee and different drinks. During Friday and Saturday (two veritable "fat days") non-theatre visiting people crowded these cafés to idle away the evening and a great part of the night in the delicious enjoyment of doing nothing (a *dolce far niente* existence) and of watching others engaged in the same negative occupation. Although Quaresima (Lent) was supposed to commence with Sunday morning, or rather Saturday at midnight, the crowded cafés and restaurants were added to by incoming theatre and opera parties, so that these places (particularly in the Galleria) became jammed and packed with the devout, devoted, devouring pleasure-

seekers who took measures to care for and cater to their inner natures by ordering heavily of good things to eat and drink in right royal fashion far into the morning hours of Sunday. Others indulged in singing and playing, followed by passing the hat around. That there was more or less of horse-play during these "wee" hours, goes without saying; in many respects the "celebration" resembled that of the Capo d'Anno. A jolly-faced man remarked to me that it was necessary to load the inner man heavily else he could not hold out through the six weeks' journey of Quaresima, and he would be glad when Pasqua (Easter) feasting came around again.

At the Scala a Sunday afternoon performance of the ballet "Amor" was offered to celebrate the end of Carnevale—really the beginning of the Quaresima stagione; the evening was termed a "Serata di Gala" at the Scala with a presentation of "Il Trovatore," followed by the second part of "Amor."

At the Teatro Lirico a triple bill was offered as a finish to the curtailed, or rather belated, carnival season—a short but interesting one, ending with "Il figliol prodigo," "Cavalleria Rusticana" and "Pagliacci."

The Dal Verme Theatre closed the season and the house with two performances on Sunday, double bills each; afternoon at 14:30, "Il Natale" and the ballet "Pietro Micca"; evening at 20:30, "La Gioconda" and "Pietro Micca." Of these two latter an account will follow in my next letter.

On the 20th of the present month the Pope enters the twenty-fifth year of his pontificate. The solemnities in celebration of the jubilee will not begin, however, before March 3, the twenty-fifth anniversary of the coronation of His Holiness. On that day the Holy Father will go to St. Peter's, where Papal Mass will be celebrated. The mass will be said by a cardinal, probably Cardinal Serafino Vannutelli. After the "Te Deum" His Holiness will give the Papal benediction to the vast congregation which will certainly be gathered on this great occasion in the Basilica. It is expected at the Vatican that several foreign Governments will send special envoys to congratulate the Pope on his jubilee. The Chapter of the Vatican will

place in St. Peter's a memorial stone to commemorate the jubilee of Leo XIII., who alone with Pius IX. will have attained, like St. Peter, to the twenty-fifth year of his pontificate.

Prof. Signor Stanislao Falchi, the composer of the opera "Il Trillo del Diavolo," and teacher of composition at the Accademia di Santa Cecilia, of Rome, who had been named temporarily to act as the director of said institution, filling the vacancy caused by the recent death of Filippo Marchetti, has now been appointed permanently as the director of the Conservatory and Academy of St. Cecilia. The Count di San Martino has been and remains the president of the academy.

DELMA-HEIDE.

#### ROMAN NOTES.

FEBRUARY 18, 1902.

POOR old Carneval is dead and buried, at least for this year, and I think it ought really to be buried for good. The poor, miserable masks that still insist in parading the streets make one feel inclined to be melancholy rather than gay, jolly and brilliant. For the past week there have been but few performances in the smaller theatres and none at all in the larger ones, as they were given up to balls many afternoons and every evening, these balls also clearly show that Carneval is slowly but surely dying out, just the same as all other old traditions. Musically the past season has not been extra interesting. At the Costanzi Wagner's "Maestri Cantori," fairly well given, alternated successfully with "Favorita," "Bohème" and Puccini's "Puritani." The tenor Bonci sang the two old operas in real ancient style; really, one is transported to the times of Mario, Rubini, &c., in "Bohème," though he was not himself; modern style does not suit him at all. Regina Pinkert was to be the soprano in the "Puritani," but she fell ill, and the impresario substituted her by a Miss Wermez, a nice enough singer, but certainly no companion to Bonci. The Lenten season opens with either "Tris" or "Tosca," with Carelli in the title roles.

At the Nazionale and Quirino operetta reigned supreme, as packed houses were the order of the day.

Concerts were not numerous. The Bach Society gave an interesting concert; also the Gullis and the Maestro Genovese, who dedicated one of his quintets to Her

Majesty, Queen Elena, who, by the way, they say is not musical at all, preferring painting to all other arts.

The Lenten season promises to be more interesting and I shall keep you posted.

At the San Carlo, in Naples, Boito's "Mefistofeles" has just made a great success, with De Macchi as Margherita and Vignas as Faust.

At Florence, at the Teatro Verdi, it is rumored that the Lenten season will consist in giving Massenet's "Manon," Giordano's "Fedora," "Cavalleria" and "Pagliacci." The first two named will be sung by Lina Cavalieri, an ex-café concert chanteuse.

#### Hofmann's Pacific Coast Triumphs.

JOSEF HOFMANN has finished his Pacific Coast tour and on Monday last opened his Southern tour in Dallas, Tex., playing the balance of the week in Fort Worth, San Antonio, Galveston and Houston. On Monday of this week he was announced to give his first recital in New Orleans at the Crescent Theatre. The following are some of his latest criticisms:

Josef Hofmann received an ovation last evening at his farewell concert given at the Columbia Theatre. The houseful of people had the delight of hearing Hofmann in the greatest possible variety of composition, from the liting "Spring Song" of Mendelssohn and Rubinstein's wonderful "Melodie in F" to the incomparable "Tannhäuser" Overture and the "Marche Militaire." The masterful young musician was prodigal with his favors and responded again and again to encores. At the conclusion of the program he was called out six times, and it was then that he played the "March Militaire," and finally his own arrangement of Strauss' "Beautiful Blue Danube Waltz." At the end one could not but think that he had power, memory and endurance of the kind that made Liszt famous.—San Francisco Chronicle.

#### HOFMANN ONCE MORE CHEERED.

Josef Hofmann gave his third concert here at Metropolitan Temple last night before a large and enthusiastic house. Hofmann was at his best and gave a concert, every number of which was worth hearing. The "Marche Militaire," by Schubert-Tausig, was rendered with splendid fire and life. The "Alceste" of Gluck-Saint-Saëns was played with great poetry and originality, and the Liszt "Gnomens-Reigen," whose masterly technic is threaded with marvelous ease by the artist, again roused the audience to warmest enthusiasm. The Chopin numbers revealed great sympathy, and altogether Mr. Hofmann has proved himself a pianist of range, variety and continuous charm. He will give two more concerts here, one on Saturday afternoon and one Sunday evening.—San Francisco Bulletin.

The brilliant musician, Josef Hofmann, with his perfect technic, took Portland by storm last night, at the Marquam Grand. The young artist does not indulge in sentimentalism, and his style was all that could be desired in interpretation and execution. Trills,

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octaves and scales were delightful to hear, his technic being equal to every demand. The various selections were given with the supreme art which has made this boyish young pianist famous, and from the first note he completely captivated every person in the house. Gigantic passages were given with remarkable ease, the magnificent interpretations calling forth tumultuous applause.

In Hofmann's playing, the grace and mysterious humor of the dainty selections, the caprice, enchantment and fire of the masterpieces are brought out with admirable clearness.

Every difficult passage is overcome with ease. In personality Hofmann is indeed peculiarly and strikingly original.

Hofmann's triumph was certainly complete.—Portland (Ore.) Telegram.

To write a criticism of the splendid feast of music which a delighted audience enjoyed to the full last night at the Tacoma Theatre would be to write an "appreciation" simply of young Josef Hofmann, the artist whose talents as a boy so electrified the world, and whose maturity has fulfilled the bright promise. It seemed easy

to think of him as a little boy, absorbed in the harmonies his soul loved, even as he sat at the piano last night giving such masterful interpretation to the compositions that made up his admirable program. His face and manner are young and boyish, but the triumph of his art tells of the years he has studied faithfully since his career as a prodigy was cut short so mercifully, and he was given the opportunity to develop his prowess normally.

To choose from the brilliant list is to express personal taste merely, for each number was perfect in its way and represented a different style of musical thought. The Chopin Prelude, perhaps, with its insistent reiterated note, would be one choice. The exquisite Schubert Impromptu, full of romance and tenderness, would appeal particularly to another. The "Soirée de Vienne," with its fascinating rhythm and its brilliant effects, charmed many, while the "Gnomesreigen" of Liszt was one of the most bewitching bits of technic possible to imagine. The "Jongleur," Moszkowski, which was among the unfamiliar numbers, was especially delightful, and was given twice, his only response to the most enthusiastic recalls.

Those who felt a slight disappointment at the announcement of the "Tannhäuser" Overture for piano were more than willing to confess that it was a revelation in piano playing. The magnificent technical equipment of Hofmann was shown to the greatest advantage, and the orchestral effects were startling. The transcription is Liszt's, modified and intensified by Hofmann himself, and the piano seemed for the nonce a whole orchestra giving forth the splendid harmonies of that popular overture.—Tacoma (Wash.) Ledger.

GRACE G. GARDNER.—Miss Grace G. Gardner, assisted by Mme. Kitty Berger, entertained a large number of friends last Thursday evening, at Miss Gardner's spacious studio, No. 36 West Twenty-fifth street, which was richly decorated with flowers and growing plants. A delightful program of music and recitation, given in a most congenial atmosphere, was but a simple expression of the wide experience in the social and musical world of both Europe and America that Miss Gardner has enjoyed.

AUGUSTA ZUCKERMAN.—Augusta Zuckerman, the young talented pianist and pupil of Alexander Lambert, who appeared lately at the Young People's Symphony concert at Carnegie Hall, gave a successful piano recital at George Vanderbilt's house, corner Fifth avenue and Fifty-second street, on Thursday afternoon, March 6.

## EUROPEAN NEWS STANDS.

IN line with developing the sale of THE MUSICAL COURIER throughout Great Britain and the Continent, our general European representative, Montague Chester, has made arrangements with W. H. Smith & Son, the British news agents, by which this paper may be purchased at their bookstalls in the following railroad stations in London:

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Della Rogers at Elberfeld.

THE American dramatic soprano, who is singing in opera at Elberfeld, where an enterprising manager has been conducting a successful opera series for years past, is scoring excellent points. For instance, the *Elberfelder Zeitung* of February 21, in speaking of a "Fidelio" performance, says that Miss Rogers reached the heights of dramatic singing in her role of Leonora and a triumph in the "Abscheulicher" aria. The *Elberfelder Neueste Nachrichten* confirms this statement. Miss Rogers is to sing in opera in a number of German cities.

EMMA HOWSON.—Miss Emma Howson has a busy season, and several beautiful voices to cultivate, one a mezzo soprano of large range and velvet quality, also a dramatic soprano of good temperament and expression. Madame Caperton, who considers Miss Howson a capable teacher, sent one of her best pupils to Miss Howson to continue her studies until such time as Madame Caperton could receive her again in the coming fall.

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PARIS, FEBRUARY 20, 1902.

THE vast musical public that attends the concerts given by Colonne every Sunday at the Châtelet Theatre is getting more and more exacting in the matter of the composition of programs. A couple of weeks ago a new violoncello concerto was soundly hissed in the person of the performer. Last week Spohr met the same fate presented by that excellent and tried violinist Willy Burmester. Now this particular concerto by Spohr, No. 7, in E minor, is, to put it mildly, tiresome. It is not that it is old-fashioned; the beautiful is never old, but that its chromatic progression, its passages written to display the technic that Spohr affected, are simply monotonous and meaningless. The audience listened politely but coldly to the work, on which the soloist expended so much real artistic skill, without making it at all palatable. After the slow movement signs of dissatisfaction broke out among some of the audience in the top gallery. Although at first these manifestations were confined to a few, they spread, and although counter demonstrations were shown by the majority of the audience, Burmester stopped, refused to proceed, and finally quitted the platform. A very unpleasant quarter of an hour—or to be more exact—a good twenty minutes followed. A noisy tumult, during which Colonne tried to address the audience, followed. So far as could be distinguished, cries wished to convey the idea that the hisses were for the composition, not for the performer. In any case, this minority certainly passed all reasonable bounds. The people whom the work did not please could easily have withdrawn. That the talent of the interpreter was never a matter of question was proved by the outburst of enthusiasm evoked by Burmester's masterly performance, later on, of Bach's "Chaconne." This work, bristling with difficulties, was executed with such sureness of technic and authority as to conquer the entire audience. Immense applause, during which the soloist appeared again and again. The public would not be satisfied until the violinist had responded with another number, an aria by Bach for violin unaccompanied.

It was this rather unpleasant incident that caused an unequal performance at the same concert of "Psyché," by César Franck. This work, although generally thought inferior to the same composer's "Redemption," has so much that is clear and simple, the melodies flow so smoothly and naturally that its appearance on the program is always welcome. As "Psyché" requires a female chorus, it was a happy thought on the part of Colonne to give the Venusberg scene from "Tannhäuser," to which the clear, fresh voices lent an added charm. The Symphony in A minor by Saint-Saëns was also on the same program.

A young pianist, unknown hitherto in Paris, I believe, appeared at the last Lamoureux concert. Her name is Wanda Landowska, and in a Concerto by Mozart, in which one finds beautiful ideas scattered with lavish hands, the artist pleased greatly by the intelligence, simplicity and charm of her performance. A concert piece for violin and orchestra, by Louis Diémar, was well played by Jules Boucherit. A sketch by Borodine, and the "Cortège de Bacchus," from the ballet of "Sylvia"—admirably performed—completed the concert.

The Hollaender Quartet, from Berlin, played at the last New Philharmonic Society's concert. The quartet, although not remarkable for its perfection of ensemble or beauty of tone, still displayed many excellent qualities, and brought into relief the style, melodies and rhythm of two quartets by Mozart and Beethoven. Godowsky, who has so many friends in America, played Beethoven, Chopin, Balakirew, and arrangements of Schubert by Liszt and Henselt by the performer. The style of Godowsky is so well known, his peculiar contrasts, fortes, vigorous and brilliant, pianos, almost feminine, that it is needless to particularize. He was well received. In the number by Balakirew—"Islamey"—a piece of transcendent difficulty, he displayed surprising mechanism. A young Danish baritone, Frölich, with a high, brilliant voice, made an excellent impression on this his first appearance in Paris, and sang lieder by Beethoven, Loewe, Schubert, Halfdan Kjerulf and Grieg, in German, Danish and Swedish, with good expression and truthful accent. I believe this young singer is engaged for the performances in Paris of "Die Götterdämmerung," to be given in April at the Château d'Eau Theatre.

The Opéra announces the last two performances of "Siegfried," which, with "Les Barbares," "Lohengrin" and "Faust," have formed the program for the week.

"Grisélidis" still keeps the bill at the Opéra Comique. The next revival is to be "Le Roi d'Ys," the masterpiece of Lalo, which is to be given on February 25.

Mlle. Delma has celebrated her 100th performance of Orphée in Gluck's opera.

The first performance of a new opera by Massenet has taken place at the theatre of Monte Carlo. I am able to give some particulars. Singularly enough, there are no female characters in the work—at least none appear on the stage—a duet for female voices (angels) being sung at the wings. "Le Jongleur de Notre Dame" is taken from an old legend, which Maurice Lena, the author of the libretto, has turned into a sort of miracle play. The first scene is the Place de Cluny, in Burgundy, with a statue of the Virgin in the foreground, and at the side the porch of the celebrated abbey. It is the first of the month dedicated to the Virgin, and also market day. A poor juggler enters, who is reviled and jeered at by the crowd after his grandiloquent address. He is compelled to sing a song in praise of wine ("Alléluia du Vin"). Jean, the juggler, turns to the image of the Virgin, "Forgive me, Holy Virgin," says he, "I must earn my bread, and although my heart is still a good Christian, my empty stomach is pagan." He commences his song of adoration to the god of wine, to which the chorus repeatedly responds with "Alléluia." Suddenly appears the Prior of the Abbey, who anathematizes their impious conduct. Jean falls on his knees and implores pardon from the Prior and the Virgin. This is accorded to him by the monk on condition that he enters the convent as one of the brothers. Although loath to quit the freedom of his vagabond life, Jean agrees. Two asses laden, one with victuals for the brothers, the other with flowers for the Virgin, enter, driven by Brother Boniface. A chorus of monks is heard singing grace while the Prior, the Juggler and Boniface enter the Abbey, and the curtain falls.

The next act shows the interior of the abbey, with monks practicing the arts of painting, music, poetry, copying on vellum, &c. The superiority of each of these arts is vaunted loudly by its representative. A quarrel ensues, which is stopped by the entrance of the Prior, who bids them to cease their rivalries and pray to the Virgin in the adjoining chapel to accept her freshly completed picture. Boniface and the Juggler are left alone on the stage. "All those are proud and vainglorious," says the former, "and Paradise is not for them. The Virgin loves lowliness and simplicity." "In that case," replies Jean, "the poor Juggler is, in her eyes, as of much importance as the proudest king." The scene changes to the chapel of the abbey. The monk who has painted the picture of the Virgin is there admiring his handiwork. As someone is heard approaching he conceals himself behind a pillar. The Juggler enters, clothed in his monk's habit, but carrying his vieille (hurdy-gurdy) and wallet. "Mother of Jesus, thy poor servant Jean is but a juggler. Let him, however, in his own humble fashion, perform before thee, in thine honor." The Juggler plays and dances a sort of bourrée, which grows faster and faster, without hearing the angry words of the monks, who with the Prior have entered hastily, attracted by the sounds. They lay violent hands on him at the moment that he sinks

exhausted with his efforts at the feet of the Virgin. "Back, all!" cries the Monk Boniface, pointing to the picture of the Virgin. "A miracle! Do you not see the hand of Our Lady extended toward the Juggler, and on her face a smile of love and pity?" Two invisible angels chant "Caressed by Our Wings, Smiling the Juggler Sleeps," and a chorus of angels respond "Alléluia," while the Prior concludes with "Blessed are the simple, for they shall see God."

D'Harcourt says of this work: "Massenet is the only composer I know who could make the public accept a work for the stage that is without female roles. This is explained by the fact that his music contains in itself all the feminine qualities, and thus supplies this lack."

The interpretation is said to have been really excellent. Renaud (lent by the Paris Opéra), Soulaïcroix, Maréchal and Nivette in the principal roles.



First performance of "Siegfried" in Russia at the Imperial Theatre. Great success of the work, and of Madame Litvinne as Brünnhilde and Erchoff as Siegfried.

DE VALMOUR.

#### Gerardy in Cincinnati.

GERARDY, the celebrated 'cellist, played recently with the Cincinnati Orchestra and again enjoyed a success of great magnitude.

In St. Louis, where he played with the Choral Symphony Orchestra, he made one of the most positive successes ever enjoyed by an artist appearing at these concerts.

The following are extracts from the Cincinnati criticisms:

Gérardy played throughout with breadth of technic and thought. With all his vigor, he keeps the tone round and clear even in the most intricate passages. Each theme of the work stood out in relief against the orchestral background. The composition was given in a manner that made its inner spirit clear to the audience, and the reward was that recall after recall was showered on the player, until he gave two encores. The first was an aria by Bach, and the second was a serenade by Hans Sitt.—Commercial Tribune.

M. Jean Gérardy, the soloist, was welcomed as a favorite by his audience. His playing a few seasons ago in Music Hall had not been forgotten. He played the Saint-Saëns Concerto with scholarly refinement. His tone is of exquisite purity and musical quality and has carrying power. In the last movement he proved particularly his claim to technical skill and virtuosity. But it is as the thorough, legitimate musician that Gérardy appeals to the strongest recognition. To the requirements of musicianship he subordinates everything else. He is absolutely free from any display at effect. He never exaggerates his tone and the repose with which he plays is one of his best qualities.

In response to continued applause he played two encores, the Bach aria and a serenade by Hans Sitt. The first of these he interpreted with a deep inner sense of its poetry.—Enquirer.

Last night's concert of the Choral-Symphony Society at the Odéon was distinguished because of the fact that it gave opportunity for the second hearing in St. Louis of Jean Gérardy, the 'cellist.

Mr. Gérardy's playing more than satisfied an audience expectant of the best. His numbers on the program, the first of which opened the program's second part, were the Saint-Saëns Concerto in A minor, op. 33; Bach's aria from Suite in D and Davidoff's "Am Springbrunnen," op. 20.

It is rarely that a more soulful performance on the most soulful of instruments is heard. The soloist's mastery of technic is well nigh absolute, and his appreciation of the Saint-Saëns theme was so delightful in the interpreting that the audience insisted on probably a dozen recalls before the next number could be begun. In the Bach aria Mr. Gérardy gave what was to my thinking the gem of the evening, revealing to the full the exquisite delicacy and sonorosity of this composition. The lighter Davidoff number was a marvel of execution, and at its close the hearers refused to be content until the 'cellist responded with an encore. His success was distinct and satisfying to a degree.—St. Louis Republic.

#### Gadski at New York College of Music.

MADAME GADSKI, of the Grau Opera Company, sang for the students at the New York College of Music last Monday (March 3) afternoon. The singer was heartily applauded. The program follows:

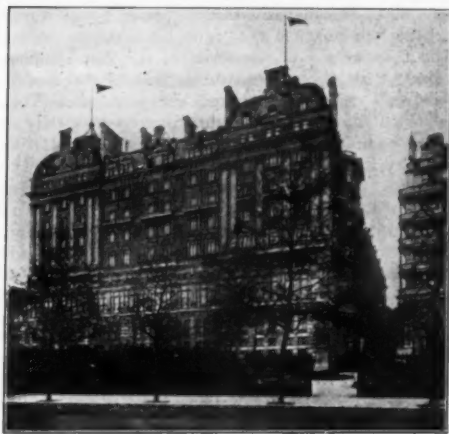
Piano duets.....	Moszkowski
Misses O'Leary.....	
Ich liebe Dich.....	Beethoven
Traume.....	Wagner
Komm, wir wandeln.....	Cornelius
Wenn im Hay der Lindenbaum.....	Marschall
Die Antwort.....	Bohm
Madame Gadski.....	
Piano duets.....	Moszkowski
Misses O'Leary.....	
Soldatenlied.....	Taubert
Wo sind alle Blumen hin.....	Taubert
Vom listigen Grasmücke.....	Taubert
Wenn das Finklein das Bauerlein, im Scheuerlein besucht.....	Taubert
Wiegenlied.....	Taubert
Madame Gadski.....	

The piano duets by the Misses O'Leary were also greatly enjoyed. Miss Mercedes O'Leary accompanied for the singer.

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HOTEL CECIL, LONDON.

February 22, 1902.

**T**HOUGH last week was not supremely interesting so far as music was concerned, it certainly ended well, for on Saturday no fewer than three important concerts took place: Carreño's at Bechstein Hall, Ysaye's and Busoni's at Queen's Hall, and that given by the Willy Hess Quartet at St. James' Hall. After the series of inferior quartets to which we have been treated at the Popular Concerts this season the Hess Quartet came as something of a relief. It may not be one of the great quartets of the world. It has not, perhaps, the subtlety of the Joachim Quartet or the fire of the Bohemians. But it has, at any rate, ensemble. The members are good musicians. They have worked long and hard together, and they understand each other thoroughly. The result was very obvious in their playing of two quartets, those by Brahms in A minor and Schumann in A major, and through their readings may not have been inspired they were, at any rate, musically and interesting. M. de Pachmann played Chopin's Nocturne in D flat and Impromptu in A flat as no one else can play them, and Plunket Greene, whose "thoughts," apparently, "on awful subjects roll—Damnation of the Dead"—sang a number of songs principally connected with the tomb and sang them beautifully. It was, however, a pleasant contrast to come to the drinking song with which he ended his program.

Carreño at Bechstein Hall proved a striking contrast to de Pachmann at the "Pop." De Pachmann is all poetry and sentiment, while Carreño belongs to a more brilliant and perhaps colder school, and both of them stand at the head of their own classes. Carreño's program included these important works: Chopin's Sonata in B minor, Schumann's great Fantasia in C and Beethoven's Sonata in E major, op. 109. She was at her best in the second of these. Her technique is, of course, magnificent, and her playing is more like a man's than that of any woman pianist on the concert platform. But with all this she has great artistic power and she is far from lacking in warmth. On Saturday she was superb, and her reading of the Fantasia aroused great enthusiasm.

On Sunday night Strauss' "Don Juan" was at last given by Mr. Wood's orchestra at the National Sunday League's concert at Queen's Hall. It has been put off many times owing to the difficulty of obtaining sufficient rehearsal, and the postponement was certainly justified by the performance. It is undoubtedly difficult to do full justice to Strauss' brilliant orchestration and to catch the wonderfully dramatic spirit of his music. Mr. Wood,

however, succeeded in doing so, and now, having had proof of his admirable readings of music, we say with Oliver Twist "More."

Monday was a blank day so far as concerts were concerned. On Tuesday evening, however, Mme. Eleanor Cleaver and Ingo Simon gave a big concert at St. James' Hall. Madame Cleaver is a singer who is undoubtedly gaining greatly in the favor of the London public. Though she has not been singing here very long she has already made a name for herself, both as the possessor of a beautiful voice and as an artist, and her concerts are always well attended. Though apology was made for her on Tuesday on the score of a bad cold, no signs of it were noticeable in her singing, and, indeed, she can rarely have been in better voice. Madame Cleaver is undoubtedly at her best in dramatic songs, and many were included in the program of Tuesday. Max Bruch is a writer who may be said to be almost unknown in England, except, of course, with regard to his violin concertos. Certainly his choral works are hardly ever given, and very few vocalists ever think of singing songs from them, fine though they are. In bringing forward the great scene of Andromache, "Aus der Tiefen des Grammes," from that composer's "Achilleus," therefore, Madame Cleaver did well, for not only does the song suit her voice admirably, but also it is anything but hackneyed. Her reading of it was full of dramatic power, and in it she displayed her beautiful voice at its best. She also made a rather interesting experiment by reviving Adolf Hasse's "Padre Perdone," a song which has, perhaps, hardly stood the test of time, though it has its merits. These, with two Brahms songs beautifully sung, completed her contributions to the program.

Ingo Simon is a baritone whose promise is at present greater than his achievement. His singing is essentially well meaning; of the excellence of his intentions, indeed, there is no room for doubt. There are, however, great possibilities in his voice, and with a little more training he should do very good work. The accompaniments were played by an orchestra conducted by Emil Kreuz. A little less enthusiasm would have been no bad thing. Occasionally Herr Kreuz's emotions seemed to get the upper hand of him, and he made his orchestra play with such a will that the singer hardly had a chance. In purely orchestral pieces it did not matter so much, and the performance of Wagner's "Flying Dutchman" Overture was decidedly good.

Miss Rosa Leo announced a concert for the same evening, but she was unfortunately unable to appear herself, through indisposition. Mme. Kirkby Lunn appeared in her place, but the new songs which were on the program had to be abandoned. Luckily, however, this was only the first of three concerts, so we shall have further chances of hearing this excellent singer.

Wednesday contained quite an array of concerts. In the afternoon a ballad concert at St. James' Hall brought its usual supply of worthless songs well sung. In the evening Miss Louie and Miss Anna Lowe, two performers whom one cannot blame because they are so careful, though one cannot praise them because they are so third rate, gave a concert at the Prince's Galleries. In the evening, too, Miss Violet Myers, an amateurish singer, gave a concert at Bechstein Hall without meeting with very much success—Myrable dictu.

By far the most interesting concert of Wednesday was the revival of Handel's "Alexander Balus," by the Handel Society, though the interest was perhaps principally antiquarian. The work certainly does not rank among Handel's best. There are some fine passages in it, it is true,

but it is very uneven and the interest is far from being sustained. It is not surprising that "Alexander Balus" did not create a success when it was first produced, nor is it very likely to be done again. But it is interesting to hear it once in a way.

On the same evening the Royal Amateur Orchestral Society gave a good program at Queen's Hall, which included Handel's "Q Symphony," Edward German's "Pizzicato," Elgar's "Pomp and Circumstance" and other pieces, all admirably played. There was a large and fashionable audience.

On Thursday afternoon the Kruse Quartet gave a concert at St. James' Hall. The playing of this quartet is of the solidly respectable type. They do not indulge in romance and they always keep their feelings well in control. They are, however, very good in their own way, and their ensemble is excellent. The most interesting feature of Thursday's program was the inclusion of Verdi's one and only string quartet. It is difficult to see why this work should be so neglected in London, for except for occasional performances at the "Pops" it is never done. Yet it is a beautiful piece of music and full of good ideas admirably handled. The performance given of it on Thursday was quite one of the best that we have heard from the Kruse Quartet.

In the evening a concert was given at Bechstein Hall by a Miss Mutch, who appears to be under much the same difficulties with regard to her spelling of her Christian name as was Shakespeare, since in a single advertisement she describes herself both as "Alys" and "Alice."

On Friday afternoon Rudolf Loman, the excellent organist at the Dutch Church, gave the second of his two piano recitals at the Salle Erard. One of the chief features of the concert was his clear and interesting reading of Beethoven's early Sonata in E flat, in which the admirably artistic qualities of his playing were shown at their best. He was hardly less successful in Schumann's "Carnaval," while he also played a group of Chopin studies.

Plunket Greene and Leonard Borwick gave their second recital on the same afternoon, and the program was as excellent as ever. As a singer of Irish songs Plunket Greene has few equals, and he was at his best in a group of traditional airs arranged by Stanford. He is, of course, an Irishman to the backbone, and he understands the spirit of Irish music as no one else understands it. There is a remarkable charm in these songs as he sings them, which few others could infuse into them, and he has the true Irishman's faculty for seeing the ranging from grave to gay at will. Leonard Borwick excels in music which calls for grace and delicacy of touch, and these two admirable qualities were perfectly displayed in his second group of pieces, which included Mozart's charming Allegro in E flat and Mendelssohn's Prelude in B minor.

## LONDON NOTES.

Tivadar Nachez, the distinguished Hungarian violinist, will appear at the next Saturday Popular Concert.

Mme. Eleanor Cleaver and Ingo Simon leave London to-day for a short visit to the United States. Madame Cleaver has made a great reputation in England in a comparatively short period, and she is sure of a cordial welcome when she returns to London in April.

The indefatigable Robert Newman has now added theatrical management to his other enterprises. On Tues-

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## SPEAKS

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day last the first performance of "Memory's Garden," a new play in three acts by Albert Chevalier and Tom Galton, was given at the Comedy Theatre, and was favorably received.

Gregory Hast is much pleased with his recent tour in America, and is looking forward with pleasure to his return in January next.

#### Last Kubelik Dates.

THE remarkable tour of the violinist Kubelik is reaching its end, and the final dates are:

- March 10—Auditorium, Des Moines, Ia.
- " 13—Auditorium, Chicago.
- " 14—The Davidson, Milwaukee.
- " 15—Auditorium, Chicago.
- " 16—Grays' Armory, Cleveland.
- " 18—Massey Music Hall, Toronto.
- " 19—Windsor, Montreal.
- " 21—Carnegie Hall, matinee, New York.
- " 22—Academy of Music, Philadelphia.
- " 23—Metropolitan Opera House, New York.
- " 24—Academy of Music, Brooklyn.

The last named will be the farewell concert.

On the same night, after the concert, Otto Wissner, whose piano was used with distinguished success during the Kubelik tour, gives a farewell banquet to the artist at the Argyle, Brooklyn.

March 25, 10 a. m.—On board Kaiser Wilhelm der Grosse for home. The United States is a great country for foreign artists. Hurrah! Come over!

**OLEY SPEAKS.**—Oley Speaks, whose beautiful voice and artistic singing have won him recognition, has had a busy winter. On February 24 he sang before the Englewood Club with distinct success; on March 17 he will sing for the Women's Musical Club, of Newark, and on March 3 he will give a musical in New York. Mr. Speaks has just returned from a recital tour in the West. As may be seen by the press notices which follow, his efforts were appreciated:

The music lovers of Lancaster enjoyed a rare treat at the Auditorium last night in the recital given by Oley Speaks. Mr. Speaks possesses a beautiful bass voice, and all the numbers were splendidly given.—Lancaster (Ohio) Eagle.

The song recital by Oley Speaks was a rare treat to all who attended. The program consisted of a finely contrasted list of songs, and in their rendering Mr. Speaks proved himself an artist. He is the possessor of a bass voice of splendid quality and wide range, and besides this is a musician who is true to high ideals. His own songs deserve special mention as being well written and charmingly rendered.—Granville (Ohio) Denisonian.

The recital by Oley Speaks before the Women's Musical Club was one of the most delightful evenings given before Logan people. Mr. Speaks has a wonderful voice, and sings with that expression that captivates an audience. The Auditorium was filled by a select and appreciative audience. He compares most favorably with any singer who has appeared before a Logan audience, and he can be assured a return engagement.—Journal-Gazette, Logan, Ohio.

The musical public of Bowling Green, it may be safely said, never before listened to music of as high order and true artistic merit as that presented in the song recital by Mr. Speaks. Nature has endowed him with a voice of remarkable depth, volume and richness, and which cultivation has rounded out and polished with a finish that is fascinating. In all his numbers he sustained his tones with the same ease and fullness, and gives the listener an assurance that he possesses a reserve power that would meet any demands made upon it. His rendition of Schubert's "Omnipotency" was the gem of the evening.—Bowling Green (Ohio) Sentinel.

Mr. Speaks has a wonderful voice and a fine stage presence. Each number was given perfect attention and was rapturously applauded.—Van Wert (Ohio) Bulletin.

His tones are round and full and give one the feeling that there is still much reserve force to draw upon. These several qualities of the singer were given the severest test in the song cycle, "Erlend," by Von Flitz. Mr. Speaks gave this exquisite cycle of ten songs with fine dramatic insight and expression.—Columbus Press.

#### PADEREWSKI AS COMPOSER.

His New Opera "Manru"—Impression After One Hearing.

PADEREWSKI, who is the legitimate successor of the Abbé Liszt, both as pianist and poseur par excellence of the musical world, has just had one of the highest honors possible to a musician. An opera by him, entitled "Manru," his first attempt in this form, has been brought out at New York in that noble temple of musico-dramatic art, the Metropolitan Opera House, with a degree of perfection and splendor probably never accorded to the first performance of any of the great operas which have made the history of music illustrious, and the names of men like Mozart, Rossini, Verdi, Wagner, Meyerbeer, Weber, Mascagni, Leoncavallo, Massenet, Gounod, Puccini, Delibes, Bellini, Donizetti, Bizet, or a score of others immortal.

No one of all these mighty ones ever came before the great world of music lovers more auspiciously than did this son of bright fortune, Ignace Jan Paderewski. The cast of seven characters could not have been better had the whole world been ransacked. They were as follows: Manru, the semi-domesticated gypsy, the Polish tenor, Bandrowski, a newcomer; Ulana, the Galician Christian maiden, his faithful wife, Madame Sembrich; Hedwig, the disconsolate mother of Ulana, Madame Homer; Asa, the wild gypsy beauty, the temptress, Mlle. Fritz Scheff; Orok, the dwarf sorcerer, secretly in love with Ulana, and striving to benefit her and protect her from her husband's indifference, David Bispham; the gypsy chief, Oros, was taken by Herr Muhlmann, and Jagu, the gypsy fiddler, by Herr Blass. This was a notable cast of vocal artists, and the instrumental work was equal to it. As director he had that clever and experienced conductor, Walter Damrosch, with the excellent orchestra of the Metropolitan Opera House.

As for the audience, what a wonder! At prices which fairly take the breath of the rich American public, the house was simply packed. It took \$1.50 merely to get inside far enough to stand, while the rates for the boxes of course stagger comprehension.

The applause was cordial, and taken for all it was what might be termed a brilliant triumph.

To be sure, this was not the very first hearing of the work, for its première was on the 28th of last May at Dresden, Germany, where Wagner brought out his "Rienzi," with tremendous élan, in 1841. But this was the first production in America, and was probably a more momentous event for the composer and the opera than even the European performance. All these things were as auspicious as the most devout hero worshiper of Paderewski could have desired. However, the main question is this: What was the work worth as music, as a contribution to the art treasures of mankind? When Weber's "Der Freischütz" was brought out, something new and beautiful for all time was added to our sources of joy; so also in the cases of a hundred other masterpieces. But in this case of "Manru," of our glorious Polish pianist Paderewski, there is, to say the least, room for doubt and pause.

I will try to set down concisely some of my impressions, views and convictions touching this matter after this first hearing.

At the end of the first act I said to myself: "Well, what in the world made Paderewski imagine he could write an opera?" At the close of the second act I said to myself, and to the lady sitting next, a world famous opera soprano: "That is considerably better and will just pass"; but after the third act had gotten under way, I said: "This is really something great and notable." Throughout the whole work there is an obvious purpose to copy Wagner, or rather, to be fair, let me say, the work necessarily fell into the Wagnerian manner, and as such there were many reminiscences. For instance, the long scene of Manru sitting at his anvil, called up the first act of "Siegfried" so

obviously that I almost fear to mention it lest some of your readers should recall that withering bit of sarcasm which Brahms launched at an annoying admirer.

The first melody of the finale of the first symphony of Brahms so strongly resembles that of the finale of Beethoven's ninth, that every one sees it at once. A very pompous Philistine once meeting Brahms in society, remarked upon this similarity, when Brahms said: "Yes, that is curious that my theme should be so like that of Beethoven, but there is one thing which is still more curious, that every mutton-head finds it out." At the risk of being classed with the mutton-heads, however, I must name two or three very patent parallelisms. First, this anvil scene, which, though by no means bad, does keep the wonderful forge scene of "Siegfried" in the immediate background of one's thoughts. However, there was an anvil chorus and a smithy scene in Verdi's "Il Trovatore" away back in 1853, and probably many and many a prototype possibly as far back as the days when the great Rameses of Egypt had men singers, and women singers, and players on the flute and the harp. So we will go on.

There is another resemblance quite as close, and hardly so pardonable in the constant reiteration of a harsh trill almost identical with those strange storm-wind and horse-neighing trills of the clarinets in the "Walkyrie" of Wagner. Both of these were prominent, but there were many other tiny bits of patent similarity; but one was magnificent, and indeed was the gem of the opera, and that was the clever, graphic and wonderfully suggestive orchestral interlude, or symphony, as they used in old days to call such passages, depicting the inner psychological drama in the soul of the hero as he lies asleep.

This poem in the orchestra does indeed cause us to think of the marvelous music which tells us how the love potion is surging through the veins of Tristan and Isolde, and of the beautiful music depicting the wonder-working kiss of Siegfried when he arouses Brünnhilde, but when I say that Paderewski's orchestral paraphrase of the dramatic situation can bear comparison with these masterpieces, I bestow upon it the most glowing encomium of which I am able to think. As a whole, the opera is singularly and lamentably unvoiced. There is practically nothing really singable in the entire work. After all, the art of singing is an art, and all the hybrid dramatic-lyric ebullitions in the world will never do away with the charm and power of real singing. And this singing means that there must be a tune, at least as long as a reasonably spun out phrase; second, that there must be some opportunity for the voice to coruscate, i. e., roll out a few more tones than there are syllables, and then there must, in all thoroughly satisfactory operas, be in the third place some concerted work for two, three or four voices, and at times for five or six.

True, Wagner created works with these things eliminated or reduced to a minimum, yet Wagner did really compose many and many a charming bit of melody.

No feature in the whole opera is more characteristic or more unique and barbarically beautiful than the gyrating fiddling of Jagu. Here the composer uses that strange Oriental scale with the constant sharp fourth which is characteristically Hungarian and gypsy. It is a custom in Austria and Hungary for those small gypsy orchestras which play in restaurants to go about from listener to listener, and at times the leader will come and play almost in a man's very ear and face. So exciting and terrible is the brooding fury of race love and patriotism thus stimulated that at one time in days of political restlessness the Government prohibited such performances of national music in public places. Certainly this motive of the wild fiddle rousing the dormant gypsyism of Manru is cleverly employed throughout the last two acts of the work.

The love duet between Manru when aphrodisiacally hypnotized by his wife, is reasonably pleasant to hear, but the lullaby song of Ulana, though rather tuneful and

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pretty, is not to be mentioned in charm with the same kind of a song in "Erminie," or with the Cradle Song of Brahms, of Kuecken, or a dozen others which might be named.

Taken for all in all, we must not yet crown Paderewski as paramount composer with Paderewski the pianist.  
J. S. V. C.

#### Prominent Presson Miller Pupils.

THE pupils of E. Presson Miller are constantly adding to his reputation by their excellent singing. Miss Elsie Parke, a young society girl of Paterson, N. J., sang recently at a local performance of "Paul Jones," by Planquette, and the leading paper, after speaking well of the entire performance, expressed admiration for her work as follows:

The leading soprano role was interpreted by Miss Elsie Parke, who, as Yvonne, made her operatic debut last evening. Miss Parke won her way at once to the hearts of her audience. She has a charming voice, highly cultivated, and as the central figure of a rather complicated love plot, she sang and acted with a true conception of the requirements of the role. The possibilities of her voice were best shown by the duo with the tenor in the second act.

Another pupil is William McMillan Dudley, of Mobile, Ala., who possesses a beautiful bass voice, well placed, and sings with much style and finish. The following is from the Mobile Press:

William Dudley sent out invitations to an informal musicale last night at Association Hall, and the fortunate recipients responded in goodly number, despite the inclement weather. They were well repaid, for Mr. Dudley gave them a musical treat. He was assisted by some of the best musical talent of the city, and the delightful program was executed in fine style.

Of Mr. Dudley's numbers, his rendering of "Honor and Arms" (Handel) was his best effort. This number is admirably suited to his voice, and gave him opportunity for the exercise of the magnificent tones of his middle and lower registers. He was in fine voice, never sang better and was enthusiastically applauded.

#### A Pittsburg Concert.

CARNEGIE HALL was filled to overflowing on the evening of the 6th inst. with the music lovers and bon ton of Pittsburg. The occasion was a concert given by the Apollo Club. It was one of this club's most attractive programs. The chorus work was unusually good and of a popular character, but the feature of special interest was the appearance of the well-known soprano, Sara Anderson. This was her second appearance with the Apollo, and Pittsburgers are indebted to this organization for being instrumental in bringing this artist to their city. Her appearance amounted to an ovation, and she was forced to respond to many encores. "Elsa's Dream" was particularly successful, in that the Wagnerian music is suited to her style; her phrasing and enunciation were beautifully distinct in all three languages which she sang. In Masse's dramatic "Chanson du Tigre" Miss Anderson displayed great fire and knowledge of tone color.

MARY JORDAN BAKER.—Miss Mary Jordan Baker, a talented young singer, who was heard here earlier in the season, is now in Florida. A dispatch from Kissimmee, published in the *Times-Union and Citizen*, of Jacksonville, referred as follows to Miss Baker:

The guests of Hotel Kissimmee, as well as a large number of town people, assembled on Saturday night in the hotel parlors to hear Miss Baker sing. It is unusual to hear so cultivated a voice. Miss Baker is a Southerner by birth, but is being educated in New York. Miss Baker's teacher in New York is M. J. Scherhey, who, according to some European authorities, is considered as eminent to-day as Patti's teacher years ago. In style and appearance Miss Baker is said to resemble Adelina Patti.

SIBYL SAMMIS CONCERTS.—Miss Sammis began her three weeks' tour recently with these dates: February 24, Columbia, Pa.; 25th, Scranton, Pa.; 26th, Mahanoy City, Pa.; 27th, Hazleton, Pa.; 28th, Danville, Pa.; March 1, State College, Pa.; 3d, Apollo, Pa. She will be here at Easter time, then resuming the longer tour.

## Boston Music Notes.



BOSTON, March 8, 1902.

MISS ANNA HICKISH, a Wisconsin girl, who studied with Frank Morse, of Steinert Hall, is very successful with the Moody-Manners Opera Company in England, Ireland and Scotland. Dublin papers gave her splendid notices for her singing of Margeurite in "Faust."

Mr. Morse's class is constantly increasing, and he has lately added No. 31 Steinert Hall to his suite of rooms.

Miss Edith M. Clark, pupil of Madame Franklin-Salisbury, is having great success in the South as a teacher as well as in recitals. She has recently sung at the Vanderbilt residence, Biltmore, at Asheville and other places. She received fine notices for her singing wherever she appeared. Miss Clark is teaching in the college at Asheville.

Mme. Etta Edwards has recently taken two large connecting rooms at Steinert Building, overlooking the Common and Public Garden, for studios.

Miss Helen Wetmore, pupil of Madame Edwards, sang last month before the Middlesex Woman's Club at Lowell. Miss Wetmore's beautiful work at a recital last spring will long be remembered and placed her at once in the front rank of successful pupils, with the promise of an artistic future.

A triumph of the sign maker's art has just been placed in position for the Faelten Pianoforte School, Huntington Chambers. Although of comparatively small proportions, it attracts much attention from passers-by on Huntington avenue by its many unique characteristics. Its form is that of a golden lyre, the groundwork of the centre being of glass of a rich purple shade, on which are the letters F. P. S. in gold. A novel feature is the illumination of the sign at night, which is accomplished by means of powerful electric lights focused on the sign by lenses. The sign is designed and executed in the best of taste and is in perfect harmony with its surroundings.

Miss Heindl will sing in "Carmen" at Whitinsville, Mass., on March 12. The opera is to be given in concert form.

On Wednesday evening, March 5, students of the advanced classes of the New England Conservatory of Music gave a recital in Sleeper Hall. At the same place, on Friday evening, March 7, there was a recital by the orchestral class, G. W. Chadwick conductor, and advanced students.

Adah Campbell Hussey has had a busy winter, for in addition to her work at the Eliot Street Church she has sung since the beginning of the year: January 16, Malden Club; 20, Eliot Club, Jamaica Plain; 22, Malden Oratorio Society; 24, Mechanics' Building; 28, Halifax, N. S.; February 11, New York city; 14, Waldorf-Astoria Hotel, New York city; 18, Chickering Hall, Boston; 24, The Buckminster, Beacon street; 28, Boston; March 2, "Stabat Mater," Cambridge; 12, she will sing at Woburn; 18,

Chickering Hall; 19, Phillips Church, South Boston. Miss Hussey is always a favorite wherever she appears, as her many re-engagements prove.

Stephen Townsend sang at Williams College, Williams-town, Mass., on Tuesday evening, with the Adamowski Quartet.

Carl Faelten's piano recital drew a large and enthusiastic audience to Steinert Hall Tuesday evening. The program, which was rendered with every grace and charm so familiar to Mr. Faelten's audiences, was as follows: Andante Grazioso Con Variazioni, A major, Mozart; Sonata, D minor, op. 31, No. 2, Beethoven; Romanze, A minor, Intermezzo, G major, Allegro Giocoso, G major, Mélodie, B major, Carnaval Scene, D major, from op. 2, Kirchner; Fantasia, F minor, op. 49, Chopin. Introductory remarks by Mrs. Reinhold Faelten added interest to the performance and were heartily appreciated.

Ernest Hutcheson, the Australian pianist, will, on the occasion of his piano recital in Steinert Hall next Monday afternoon, play pieces by Chopin, Brockway, Tausig, d'Albert, Bach and Schumann.

Edward Klahre will give his third recital of this season in Steinert Hall on Tuesday afternoon, March 18.

Harold Bauer will give his fourth recital of this season in Steinert Hall on Wednesday afternoon, March 19, at 3 o'clock.

Miss Hildegard Hoffmann, of New York, will soon give a song recital in Steinert Hall.

On March 4, at her residence, Mme. Caroline Gardner Clarke gave the last of her series of musicals for the season, others on the program being Mrs. Ralph R. Littlefield, Mrs. Jean Sherburn, Mrs. Homer E. Sawyer, H. A. Thayer, G. E. Dwight, A. W. Wellington, Andre Maquarre, and Mrs. Tippet at the piano. The program included two madrigals for six voices, a trio for soprano, alto and baritone; trio, women's voices, duets, a group of spring songs and the quartet from "Rigoletto."

#### Edward Bromberg as Teacher.

EDWARD BROMBERG, the successful church and concert singer, is growing in popularity as a teacher, and the number of his pupils is constantly increasing. Among them F. S. Fairchild, bass soloist of the Church of the Puritans, possesses a voice of remarkable range and power; he sings with refinement and musical intelligence. Miss Emma Dambman, the church and concert singer, with her beautiful contralto voice, has greatly benefited by Mr. Bromberg's teaching, and sings now with ease and freedom. In April she is to give a song recital.

Arthur Caville possesses a sympathetic and powerful tenor robusto voice. Miss Florence F. Russell, soprano soloist for the evening services at the Church of the Ascension, Tenth street and Fifth avenue, possesses an unusually sweet and sympathetic voice, and is doing artistic work with Mr. Bromberg. Clarence de Vere has a rich and sympathetic bass-baritone.

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# Greater New York.

NEW YORK, March 10, 1902.

OLD TRINITY CHURCH, at the head of Wall street, is so important a part of New York's civil and religious life that the writer was glad of an opportunity to hear the famous old organ in a recital, last Thursday afternoon, by Assistant Organist Robert J. Winterbottom. This was his program:

Fantaisie and Fugue in G minor.....Bach  
Larghetto, from Quintet, op. 108.....Mozart  
Fantaisie, E minor.....Lemmens  
Adagio, from Organ Sonata, No. 3.....Bach  
Offertoire in F minor.....Salomé  
Fanfare.....Deshayes  
Communion in E flat.....George F. Hamer  
Toccata from Fifth Symphony.....Widor

Here is a nice admixture of the classic and modern in organ literature, something to appeal to all tastes. His program for to-morrow, Thursday, at 3:30, printed elsewhere, is constructed on the same lines. The organ is ancient, hard of touch, but with some noble registers; notably are the pedal stops exceptional.

Mr. Winterbottom played with scholarly reliability and ease, making some nice effects with various stops, the Widor toccata pedals being grand in their thunderous breadth of tone.

Clifford Alexander Wiley is a singer of much more than ordinary parts; of this he convinced many people who heard him at the Buck-Babcock Sunday musicale, and more recently at Mme. Anita Lloyd's charming Saturday night at home. He sings with a variety of expression, distinctness of enunciation and heartiness refreshing in the extreme, so that the "Toreador Song," a little song by Owst, "What Is Love?" and other things raised mighty applause. Add to this an impressive personality, of commanding appearance, and the combination should lift him to eminence. Madame Lloyd herself sang a Brahms song, Strauss' difficult "Serenade," and Ardit's Waltz, "Parla," with brilliancy and effect. Among those present were Mrs. Florence Gulick and Earl Gulick, Mr. and Mrs. Ernest Coulter, Mr. and Mrs. Woley, Arthur Griffith Hughes (the young baitone, who is fast coming into prominence), F. Howard Warner, organist and accompanist, and Mrs. K. Riesberg. THE MUSICAL COURIER'S Buffalo Pan-American correspondent last summer, again a resident of New York.

Marie Cahill has studied exclusively with Parson Price for six years past, and owes her singing entirely to him; hence it is with some pride that eminent voice authority sends me the following:

Miss Marie Cahill is to take the leap from Broadway into the skies where twinkle the theatrical stars. Messrs. Frank L. Perley and George W. Lederer have arranged to place her at the head of a company which will appear at a Broadway theatre at the end of August in a musical comedy to be written by Harry B. Smith.

Miss Cahill was formerly in Augustin Daly's musical company, and just before his death that manager had arranged to star her. She has left "The Chaperons" company and will go to Europe soon to arrange for her gowns.

Albertus Shelley and his mother, assisted by the Shelley Orchestra, gave a concert at Y. M. C. A. Hall, Harlem, last week, in which various talented pupils of both appeared. The complete list is as follows: Misses Beckie Neuman, Rebecca Reich, Lilly Ehrenburg, Sadie Carroll, Mabel Gootenberg, Reich, and Hans Jagle, A. Lindgren, A. Reich, David Gootenberg, Otto Heuman, J. Powers and Harry Abrahamson. The program consisted of piano and violin solos, piano duets, violin duets, a violin quartet and

orchestra numbers. Some 600 people attended, going through the driving rain, a fact highly complimentary to the Shelleys, who are doing good, conscientious work.

## Moore Pupils' Recital.

TUESDAY evening, March 4, Homer Moore gave his seventh pupils' concert in his studio in the Odeon in St. Louis. His studio is one of the largest in the country and accommodates about 150 persons. It was crowded to the doors with an enthusiastically appreciative audience. Mr. Moore was assisted by P. G. Anton, who is the solo violoncellist of the Symphony Orchestra, and Louis Hammerstein, accompanist. The program follows:

The Minstrel's Welcome (Tannhäuser).....Wagner  
Messrs. Samuel Kidd, Carrie, Brainard, Godlove, Stanley and Hannegan.  
Margaret's Lament (Mephistopheles).....Boito  
Miss Jonnie Coffman.  
Queen of the Earth.....Pinsuti  
J. Louis Swartz.  
Out on the Deep.....Lohr  
J. E. Hannegan.  
If Thou Didst Love Me.....Denza  
Miss Marie Campbell.  
Bedouin Love Song.....Pinsuti  
Dempster Godlove.  
The Bird and the Rose.....Horrocks  
Mrs. Mary A. Birch.  
Then Weep, Oh Grief Worn Eyes (Le Cid).....Massenet  
Miss Jessie Rothschilds.  
Violoncello solo, Saltarello.....Goltermann  
P. G. Anton.  
The Prize Song (Die Meistersinger).....Wagner  
George C. Carrie.  
Rest in Peace (Lucrezia Borgia).....Donizetti  
Miss Mary Jane Pearson.  
Lullaby.....Hanscom  
Miss Garfielda Miller.  
'Cello obligato, P. G. Anton.  
Male Quartet: Messrs. Carrie, Brainard, Stanley and Hannegan.  
Ave Maria.....Luzzi  
E. R. Darlington.  
O Rest in the Lord (Elijah).....Mendelssohn  
Miss Florence Giebbardt.  
Zanita.....Trotter  
Charles Brainard.  
The Calf of Gold (Faust).....Gounod  
James Garfield Stanley.  
Michaela's Song (Carmen).....Bizet  
Miss Blanche Altheimer.  
Grand Trio, William Tell.....Rossini  
Messrs. Carrie, Godlove and Stanley.

## Electa Gifford to Go to Australia.

MISS ELECTA GIFFORD has been engaged through her manager, Henry Wolfsohn, to make a fifteen weeks' tour of Australia with Jean Gérardy. The tour will begin in June and will be under the management of A. H. Canby, manager of the American tour of Mrs. Patrick Campbell.

GERARD-THIERS' LECTURE RECITAL.—A large audience, composed of vocal teachers, musicians, music critics and fashionable society, gathered at the studios of Mr. Gerard-Thiers in Carnegie Hall last Tuesday to hear an exposition and illustrations of the technic of musical expression. Mr. Gerard-Thiers claims that all musical expression is based upon the laws of nature and that the understanding and obedience thereof will save the average student many years of toilsome drudgery. This philosophical theory has been gaining adherents steadily, and is now accepted by the thinkers both in Europe and America. Mr. Gerard-Thiers sang a number of songs in illustration. This lecture recital will be repeated on March 12, 4 p. m.

## THE FIRST BAUER RECITAL.

HAROLD BAUER gave his first piano recital of the season in Mendelssohn Hall last Monday afternoon. This was his program:

Concerto Italien.....Bach  
Fantaisie, C major.....Schumann  
Scherzo, No. 4, in E major.....Chopin  
Ballade, in G minor.....Chopin  
Barcarolle, F minor.....Rubinstein  
Etude, C minor.....Alkan  
Mephisto Valse.....Liszt

Mr. Bauer supplemented this short, telling musical scheme with a brilliant performance of Chopin's C minor Study and Liszt's "Forest Murmurs." The hall was crowded, and there was much enthusiasm. One number was a novelty. Not since Edward MacDowell introduced Alkan to the American concert room was C. V. Alkan any more than a name, an unfamiliar name, though dimly remembered as being the man whose studies were recommended by Hans von Bülow in his preface to Cramer. After hearing Harold Bauer play this C minor Study—it is an edition of the Etudes edited by Isidor Philipp—we can well understand why von Bülow admired it. Real, old-fashioned piano music if you will, yet music that makes the instrument sound its legitimate note—not the orchestral note, however. Alkan may seem dry after Liszt; he is sober to be sure; but he is well worth studying.

This etude begins in unisons, merges into octaves *unisono*, is brilliant, euphonious; a sort of French Henselt minus the poetry. The pianist's best work was in the Bach Concerto, a charming and singularly modern work. Is it not strange that the older the world becomes the newer sounds the music of Johann Sebastian Bach! Think of the "Götterdämmerung" of the Mozart, the early Beethoven sonatas, of much of Schumann's music, and then will be realized the invincible youth of Bach.

Schumann is a favorite composer with the concert. To hear him play the fantasia one feels that there has been expended thought and feeling in this charming mosaic. It is unfinished as a composition, yet a very satisfying one withal. On this occasion the pianist gave its three movements with deep musical feeling, massive sonorousness, and in the slow episode with dreamy introspection. He has the singing fingers for Schumann. Not so satisfactory was the Fourth Chopin Scherzo; it moved on heavy pinions. It is the only scherzo of the composer which justifies its title, which reveals a hint of Mendelssohn's swallow-like flights in this form. The lyric theme was lovely in tone color. Better, far better, was the three familiar G minor Ballade. Its *coda* was a splendid bit of *bravura*.

Simply as a specimen of piano playing the Rubinstein Barcarolle would have been difficult to match. It had all the rich tints of a canvas by some Venetian master. And the "Mephisto Valse"—has it been delivered with such astounding audacity, its orchestral qualities so well indicated! Mr. Bauer justly deserved the applause he evoked. His second recital is announced for next Monday afternoon at the same place and hour. Among other things he promises his listeners Chopin's Barcarolle, incomparable water music of all.

## A Van York Recital.

THEODORE AND MRS. VAN YORK will give a joint recital to-morrow (Thursday) evening in the Dutch Reformed Church in Mt. Vernon, N. Y. This has been a busy season for this well-known tenor, and Mt. Vernon is congratulating itself on securing him and his talented wife.



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## Price-Cottle Conservatory.

THE most interesting recital of the season was given by the daily class at the Price-Cottle Conservatory at the Y. M. C. A. Hall, Harlem, last Thursday evening. The technical illustrations given by a class of little ones whose ages range from seven to nine years, and who have studied from two to four months, were very instructive. Their movements both at the table and Clavier were graceful and correct and time excellent. Later at the piano they showed their ability to interpret the pieces allotted to them with taste and precision.

Again, a more advanced class of four did most excellent work both at the Clavier and piano. These pupils, the oldest of whom was thirteen and the youngest ten years of age, demonstrated their ability to play with a velocity of 800 notes a minute. Their tone is uniform, full and firm, without being harsh. Altogether, this class showed plainly the careful training given to the pupils attending this school. After the technical illustrations these same children gave beautifully Jensen's "Wedding Procession," and one of Moszkowski's Spanish dances for two pianos.

Miss Emma Southard played with much depth of feeling Chopin's Berceuse, and her second number, MacDowell's Concert Etude, was played with breadth and brilliancy.

She responded with MacDowell's dainty "Rigaudon." Miss Southard shows talent and an originality of interpretation.

Josephine Jayne, of ten years, played Gottschalk's "Last Hope" in a way that charmed the audience, and for an encore gave Moszkowski's "Serenade."

Little Vic Meakins, a brilliant player, with firm, well trained fingers, played with much taste Wilson G. Smith's Chopin Impromptu and a Chopin Valse. Sinding's "Rustle of Spring" was beautifully treated by Adele Grunt, whose playing is distinguished by a breadth of conception remarkable in so young a child. Of the others who took part special mention should be made of May Tweedy, who played Litoff's "Spirituelle," and of Katherine Roan, who gave MacDowell's "Witches' Dance." And, in fact, all the pupils showed the great advantage of the daily class system, of which a distinguishing feature is the hour and a half daily lesson at the conservatory. Miss P. E. Cottle is the teacher of interpretation, and, as is shown by the playing of the pupils whom she has trained, is possessed of the requisite knowledge and ability to occupy that important position.

## An Invitation Concert.

MR. AND MRS. H. W. POOR have issued invitations for a concert at their home on March 18, when the following program of compositions by Louis A. von Gaertner will be played with an orchestra conducted by Emil Paur:

Tone Poem, Macbeth.  
Orchestra.  
Piano Concerto, E minor.  
Two songs for soprano (violin obligato).  
Aria for baritone.  
Orchestral accompaniment.  
Violin Concerto, E major.  
Processional March.  
(Dedicated to the German Emperor.)  
Orchestra.

The German papers announce that the Royal Theatre of Munich has made a contract with the Vienna tourist agency of Schenker, by which the latter agrees to contribute to the expense fund of the Wagnerian performances at Munich.

## NAHAN FRANKO'S SILVER JUBILEE.

LAST Sunday evening Nahan Franko, the violinist, concertmeister and conductor, celebrated the twenty-fifth anniversary of the beginning of his professional career. In connection with the jubilee, Mr. Franko conducted the concert at the Metropolitan Opera House. Indeed, the concert was an important part of the anniversary, for high honors were paid to Mr. Franko. Max Hirsch, the treasurer of the Metropolitan Opera House, served as chairman of the special committee organized to arrange the testimonial to Mr. Franko. Mr. Hirsch made a happy speech, during which he presented Mr. Franko with a



NAHAN FRANKO.

heart shaped silver tray accompanied by a substantial check. The tray bore the following inscription:

Presented to  
NAHAN FRANKO  
By the Artists and Orchestra  
of the  
Maurice Grau Opera Company and his Numerous  
Friends on the  
Twenty-fifth Anniversary of His Professional  
Career,  
1877-March 9-1902

The committee included these artists, conductors and stockholders of the Grau Opera Company:

Emma Calvé, Emma Eames, Milka Ternina, Johanna Gadski, Marcella Sembrich, Lucienne Breval, Suzanne Adams, Louise Homer, Fritz Scheff, E. Van Dyck, Mme. Schumann-Heink, M. Alvarez, A. Dippel, M. Salignac, Sig. de Marchi, Sig. Scotti, Ed. de Reszké, M. Journet, Walter Damrosch, M. Flon, Sig. Seppilli, Anton van Rooy, Herr Blass, Herr Muhlmann, Albert Reiss, M. Bars, David

Bispham, Sig. Mancinelli, M. Dufriche, Sig. Campanari, Madame Seygard, Maurice Grau, Carrie Bridewell, Frank W. Sanger, Edward Lauterbach, and the Metropolitan Opera House Orchestra.  
MAX HIRSCH,

Chairman Committee.

A huge stand of laurel wreath and roses tied with ribbons, upon which were printed in gold letters the names of the artists, was also presented to Mr. Franko. And in addition he received other floral pieces from individual members of the company. Mr. Franko was touched by these gifts and the demonstrations of the audience following the presentation. Instead of making a speech in reply, Mr. Franko struck up "The Blue Danube," he leading with the violin in his inimitable fashion. The waltz was played with the true Viennese swing, and at the conclusion the audience greeted Mr. Franko with tumultuous applause.

When the Grau company was on the road Mr. Franko conducted several performances of the opera with great success. At Philadelphia he conducted the first act of "Manru," a breakdown having delayed Mr. Damrosch in reaching the Academy of Music. The Philadelphia Times in its report of the performance referred thus to Mr. Franko's ready skill in an emergency:

"Mr. Franko carried out the interpretation on the lines made familiar in rehearsing, and after the act was over the audience took very kindly to his work in what is the poorest work of the composer in the whole opera."

Mr. Franko made his debut at a concert at Steinway Hall, in March, 1877, with the Carlotta Patti concert company. Since 1893 Mr. Franko has been the concertmeister of the orchestra at the Metropolitan Opera House. He has conducted since his debut many orchestral concerts, and it is as a conductor for which his talents are recognized. Mr. Franko was a favorite pupil of Wilhelmj. The soloists at the concert Sunday night were Madame Schumann-Heink, Mme. Sophie Trautmann, Miss Fritz Scheff and Mr. Gilbert.

## Baernstein Busy.

JOSEPH BAERNSTEIN will sing in "Paradise and the Peri," with the New York Oratorio Society, on March 18; the bass parts in the first act of "Parsifal," on March 22, at Carnegie Hall, and in early April the bass part in "Israel in Egypt."

Mr. Baernstein during the month of April will sing in four performances of Haydn's "Creation" and in five performances of Gounod's "Faust" in concert form. In Evanston, Ill., Mr. Baernstein was engaged last December to sing "The Messiah." Such was his success that he has been re-engaged to sing the Verdi Requiem in April. Interest is being manifested in Kansas City over the coming performance there of Gounod's "Faust," and the musical people of that section are eager to hear his interpretation of Mephistopheles, his conception of which has preceded him. He will also sing in the "Stabat Mater" with Mme. Schumann-Heink. Mr. Baernstein's third appearance in Toledo, Ohio, where one of the daily papers went so far as to say "Baernstein owned Toledo when he left the stage, and he can have his claims recognized whenever he sees fit to take possession," takes place some time between April 25 and 30. With the Mendelssohn Club, of Chicago, he will sing a short work by Bruch, for baritone and chorus, besides an aria and two or three groups of songs. Boston, Minneapolis and St. Paul will hear him in "The Creation," and Detroit in "Faust."

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## FANNIE BLOOMFIELD-ZEISLER.

## A Big Ovation in Chicago.

TO say that Fannie Bloomfield-Zeiser, the pianist, won success with the Chicago Orchestra on February 21 will hardly do her justice. Her playing created among critics and public a unanimity of enthusiasm seldom equaled. There was not one detracting word to be heard. This Western tour of Mrs. Zeiser will be one of the features of the season. Here are the Chicago press notices:

The drawing power, if the term is not too materialistic, of Mrs. Fannie Bloomfield-Zeiser, was never better illustrated than at the Thomas concert yesterday. The full title of the function was "the seventeenth concert of the Chicago Orchestra," and the fourth of the "historical" series. The publication of the name of Mrs. Bloomfield-Zeiser on the program served to fill the orchestra chairs as they have not been filled this season—that is to say, to leave few rows of seats vacant—and to stucco the foyer up above with "standing-room onlys." Earnest students lined this foyer three and four deep, and every stairway and interstice in the masonry had its row of devotees. Adoration of the first woman pianist of her day could scarcely farther go.

Mrs. Bloomfield-Zeiser's number was the Chopin Concerto in F minor, op. 21, and she played it, as she plays everything that is allotted to her, with all the spirit and soul, as well as with the advanced type of cultivated mechanism that long and ardent practice gives. The audience of yesterday, the groundwork of which was composed of "regulars," but which was swelled by the presence of students, would-be and music lovers the town over, gave expression to its enthusiasm with an outburst such as seldom falls to the fortune of a pianist, male or female, in these dull times. The applause, at the conclusion of her number, eddied uncertainly from the front, was taken up spontaneously from the promenade, and went to the galleries with a zest there was no resisting. While she was playing, it is safe to say, Mrs. Bloomfield-Zeiser saw nothing but her instrument and felt nothing but the charm of her art. Anything more broadly and beautifully comprehensive than her grasp of the noble romanza with whom the poetic but impossible Chopin closed this composition has rarely been listened to and reveled in by lovers of piano music hereabouts.—Inter Ocean, February 22, 1902.

## TRIUMPH OF THE DISTINGUISHED CHICAGO PIANIST AT AN ORCHESTRA CONCERT.

Mme. Fannie Bloomfield-Zeiser was the magician who conjured up such brilliant effects on this occasion, creating a degree of enthusiasm which is reserved for those who are able to lay bare the poetic soul of musical thought. Several times there were spontaneous outbursts of applause before movements were completed, and the rapt, absorbed, fascinated attitude of the audience bore adequate testimony to the impression she created at the outset and sustained to the last note of the brilliant finale.

Such an achievement as this argues not only technical accomplishments of a high order, but a certain magnetism arising out of the most acute musical perceptions. There are many pianists who can excite a sense of surprise by their manual dexterity and excite a hubbub of applause with the circus tricks they are able to perform upon the keyboard. But since their efforts are unaccompanied by the gift of poetic interpretation, there is no acute musical delight growing out of these tricks and manners. Mrs. Zeiser's success has always been due to a proper union of soul and science, and it is greatly to her credit that she can express true feeling in musical numbers without becoming oversentimental and cheaply romantic.—Chicago Record-Herald, February 22, 1902.

The fourth program in the Chicago Orchestra's historical series attracted to the Auditorium yesterday afternoon the largest audience that has attended any public rehearsal this season, save one—the Young People's Program. The seats in all parts of the house were nearly all taken, and many listeners stood in the foyer and along the sides of the balcony. It would be gratifying to believe that this increased patronage was traceable to awakening appreciation of the worth and importance of this sub-series of illustrative programs the orchestra is offering, but it is feared that the true cause lies rather in the popularity of Madame Bloomfield-Zeiser, who was the soloist of the occasion.

Madame Bloomfield-Zeiser had in the Chopin Concerto a selection in every way suited to her powers as pianist and interpretative artist. To those of her auditors who remembered her performance here of the same concerto ten years ago, her work yesterday proved not only productive of an enjoyment exceptionally complete and keen, but served the additional purpose of demonstrating what splendid growth and development the intervening years have brought to her along all sides of her art. At that time her technic was notable for its brilliancy, clarity and purity, but it unfailingly had in it a suggestion of tonal hardness; yesterday the brilliancy, clarity and purity were found to have known no decrease, but they now are glorified and ennobled by having their origin in a tone at once remarkable for its power and resonance, yet unfailingly round, suave and singing.

One would search in vain for a performance more satisfying in every respect than she gave yesterday. Technically flawless, finely proportioned, rich in emotion and sentiment, yet ever free from extravagance, at no time exceeding the possibilities of the instrument, yet never lacking in power or climax, musical in phrasing, shading and expression, complete in the revelation of the poetic content of the work—in its entirety a performance to be numbered with joyfulness and with gratitude. An encore was insisted upon and granted in the form of a performance of the "Military Polonaise" truly startling in the bravour and nervous intensity that characterized it.—Chicago Tribune, February 22, 1902.

Either the more inviting weather or a very attractive program or the promise of a great pianist who is also a Chicagoan and widely popular both as artist and as woman, or, as is probably the truth, all these combined, proved sufficiently alluring to nearly fill the seating capacity of the Auditorium yesterday afternoon, while several hundreds contented themselves in the standing room. No doubt all the causes named combined, but it is quite safe to assume that the appearance of Mme. Fannie Bloomfield-Zeiser was the largest single factor in bringing to this, the fourth concert in the historical sub-series, larger attendance than was drawn to either of the other three.

Madame Zeiser was heard in the Chopin Concerto No. 2, in F minor, and one was tempted to think was never heard to better advantage. Each time one hears this really great artist her artistic accomplishment seems to reach a higher plane. It seemed yesterday hardly possible that this charming work could be more charmingly interpreted. Nothing seemed lacking to a perfect interpretation, even when one tried to be hypercritical, neither in technic nor in lucid interpretative grasp and power. All its beauties—and it is entirely a thing of beauty—were brought out with keen intelligence, the deepest musical feeling and flawless expression. In response to most enthusiastic and insistent applause, she responded with an equally delightful interpretation of the famous Polonaise in A, No. 1, by the same composer. The pianist seems within a comparatively short time to have developed a new insight and power in the exposition of Chopin's curiously elusive music.—Chicago Chronicle, February 22, 1902.

Mrs. Fannie Bloomfield-Zeiser, who is quite as brilliant and mental a pianist as Ignace Paderewski, was the star of the performance, as she could not help being were she in any bill of music. Were Fannie Bloomfield-Zeiser a temperamental, mystical deity from a foreign shore, there would be just as much insanity over her piano playing as there is over any of the august piano players who are waited upon with bated breath. Her playing is simply magnificent, but she is a plain, simple democratic citizeness of Chicago, and though enormously admired and appreciated there is nothing like a cyclone of idolatry chasing her from clime to clime. She gave Chopin's Concerto in F minor and was enthusiastically applauded after each figure, as much for the maestoso as for the larghetto, and just the same for the allegro vivace—a sincere, fiery, affectionate storm of applause. She was quite as successful in an encore given after prolonged expressions of delight, and her superb power, her depth of thought and dramatic brilliancy were subjects of profound admiration during the intermission. Her wonderful fingering and technic were jealously watched by amateurs and students and her brainy, cultivated force was inspiring.—Amy Leslie, in Chicago Daily News, February 22, 1902.

The Auditorium was unusually well filled yesterday afternoon to hear a very attractive program, with Mme. Fannie Bloomfield-Zeiser as soloist. Madame Zeiser had the honorable and grateful task to represent the greatest of all piano composers in the fourth con-

cert of the historical series, and chose his second concerto in F minor. Chopin, though unsurpassed as a master of the keyboard, was far from being an interesting writer for orchestra. It is therefore hard to understand why the whole of the long introductory tutti should have been inflicted on the audience. At least, it made an excellent foil to Madame Zeiser, whose opening phrases gained warmth and grace as contrasted with the stiff and formal introduction. Madame Zeiser's Chopin playing is always interesting, but yesterday it was ideal. She successfully attained all the freedom and poetry which his music demands, yet the continuity of the work did not suffer.—Glenn Dillard Gunn, in Chicago Journal, February 22, 1902.

## CHICAGO PIANIST PLAYS MAGNIFICENTLY AT CHICAGO ORCHESTRA CONCERT.

No soloist on the orchestra list this year can boast of having called out a greater aggregation of people in pursuit of pianistic pleasures than did Fannie Bloomfield-Zeiser yesterday afternoon at the fourth concert of the historical series.

Madame Zeiser could scarcely have chosen a work better calculated to reveal her impetuous, fiery spirit than the Chopin F minor Concerto. At times she rose to heights inaccessible to the average professed and acknowledged artist.

Her climaxes were astonishing. Never for one moment unevenly balanced or swayed out of course by an excess of feeling or uncontrolled technical bursts, Mrs. Zeiser aimed swiftly and surely and bounded along to the goal with the utmost precision, as if she had carefully measured out a distance which there was no mistaking.

There are never any stopping places to gather impetus in her performances. Her "moments" are well ordered, symmetrical, intellectual victories, more than spontaneous, impulsive poetic moods.

The ornamental larghetto, too often given with weakly marked rhythmic sense, degenerates into mere sentimentality, but under Madame Zeiser's articulate fingers it took on an uncommon character and meaning.

The recitative was given with dramatic vigor and great refinement of tone.

The allegro vivace sparkled with crystalline clearness, purity and deftness.

The technical difficulties were obliterated, as far as the impression received from the mechanical apparatus alone was concerned, though one always knows when Madame Zeiser has accomplished an extraordinary feat by the characteristic movement of head and body.

Hers is playing valuable to the student and the fellow artist. It is inspiring and exciting.—Chicago American, February 22, 1902.

This week evidently the program is not the thing with the Chicago Orchestra constituency. There can be no doubt that yesterday's vast and splendid audience, eclipsed only, paradoxically enough, by that of the first "young people's" concert, was the response to the announcement of the soloist for the occasion. Mrs. Zeiser's great popularity in her own city was again strikingly attested.

The pièce de résistance, however, was the second Chopin Concerto for piano and orchestra in F minor.

And this is the work Mrs. Fannie Bloomfield-Zeiser was called on to interpret for Mr. Thomas' following for the second time in the history of the local orchestra. Her technic seemed flawless, but this is of minor interest to an audience of music lovers. It is the resonance, sheer beauty and enchanting loveliness of her tone, the delicacy of her nuancing, the astounding clearness which accompanies extraordinary speed and power, the fervor and passion so well controlled and subordinated to the requirements of the deepest significance of the music, that appealed to one's admiration.

Even in the most strenuous fortissimo the piano was not forced, and throughout there was an abundance of color and sparkle and romance.

Naturally the audience insisted upon an encore, and had its way. Not to depart from the "historic" proprieties of the day, Mrs. Zeiser gave the great "revolutionary" Polonaise.—Chicago Evening Post, February 22, 1902.

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# MUSICAL CLUBS.

The Schumann Club held an open meeting February 27, at Rockford, Ill.

Variety marked the program provided for the recital of the Women's Musical Club, at Columbus, Ohio, on February 26.

The Lenten Musical Club, under direction of Mrs. Winslow Tracy Williams, began its third season at Norwich, Conn., February 24.

The Mozart Musical Club, whose membership is composed of the pupils of Miss Jessie M. Foller, gave a recital at the home of Mrs. D. J. Bolton, Oil City, Pa., recently.

The Fortnightly Musical Club, of Cleveland, Ohio, gave its eighth afternoon concert in Association Hall last week before a large audience. An excellent program was presented.

The choral society of the college at Eaco, Ia., is named "The Young Apollos." Thorough study of the higher and better class of music, under Professor Hitte, has been kept up almost all winter.

At the home of Senator and Mrs. J. L. Carney, Marshalltown, Ia., February 20, the Twentieth Century Club enjoyed one of the evenings of its course with a song recital of Mrs. Rita Lorton-Schmidt, of Chicago.

At the musical given recently by the Fortnightly Club at St. Joseph, Mo., the program was made up entirely of sacred songs. Mrs. J. R. Scott made her initial appearance on a Fortnightly program and all were charmed with the rich tones of her contralto voice.

The Symphony Club, of Lawrence, Mass., under the direction of Reuben Merrill, will give its first recital next month. Early in the fall Mr. Merrill organized the club, which includes as members Miss Helen Farrell, violinist; Miss Sanborn and Miss Grace Chapman, pianists.

The Cecilian Musical Club, of Lancaster, Ohio, is a thriving organization. Recently it gave an "Afternoon with Opera," in which Mrs. William Goetz, Miss Helen Keller, Mrs. James T. Pickering, Miss Maude Welsh, Mrs. John Matlack, Mrs. Charles Bradley and Miss Frances Wolf took part.

Fairfield, Ill., has a new society called "The Philharmonics." It is limited to ten members, and a meeting is held once a month for the purpose of reviewing the musical happenings of the month. The main object of the club is to keep in touch with the musical affairs of the world through the current literature.

Mmes. E. C. Morey and W. A. Elliott arranged a program for the musical evening of the Woman's Literary Club, given February 20, at Meadville, Pa. Mrs. Elliott

and Mrs. Morey were assisted by Mrs. J. H. Montgomery, Mrs. Flora Arters, Howard B. Burton, Frederick E. Smith, W. Herbert Taylor, John P. Rickard, R. H. Beveridge, A. W. McCoy and Mrs. John Porter, accompanist.

The Pomona College Glee Club, of San Diego, Cal., with A. Rae Condit, whistling soloist, received a cordial welcome by a large audience at the concert in Y. M. C. A. Hall on February 22. The organization is composed of: First tenor—F. A. Bissell, director; C. C. Condit, A. M. Cleghorn; second tenor—F. P. Brackett, H. W. King; first bass—E. M. Pease, Jr., Almon Richardson, C. H. Ross; second bass—A. D. Bissell, B. A. Buker, C. E. Bent; Quartet—F. A. Bissell, first tenor; F. P. Brackett, second tenor; A. Rae Condit, first bass; E. M. Pease, Jr., second bass.

The Independent Musical Club, of Grand Rapids, Mich., met February 26 at 26 Thomas street. During the business session Charles E. Herington was the life of the meeting, and Dr. Dorland and George Irwin made some valuable suggestions to the club, when a rising vote of thanks was tendered Mr. and Mrs. Hollister for the use of their lovely home and delightful entertainment. The musical and literary part of the program was as follows: Piano solo, Mrs. Forsyth; violin and cornet duet, Mr. and Mrs. Bates; vocal solos, Miss Begrow.

Stockton, Cal., can now boast of a musical organization. About twenty-five ladies of this city who have musical tastes have recently organized themselves into a club, which meets every other Saturday afternoon at the homes of its members. The first meeting will be held on next Saturday afternoon at the residence of Miss Ethel Clary. The officers are: Miss Elliott, president; Mrs. C. S. Sargent, vice-president; Miss Wilhoit, secretary and treasurer, and Miss Welsh, assistant secretary. The musical committee consists of Mrs. H. E. Sanderson, Miss Nannie McCarty, Miss Hatch, Mrs. Joseph Fyfe, Jr., and Miss Thomas.

The Women's Musical Club, of Burlington, Ia., gave a miscellaneous recital at the fortnightly meeting held February 24. Mrs. Loie Wilson appeared before the club in three harp selections, the first one being by Edmund Schuecker, with whom Mrs. Wilson formerly studied. The vocalists of the afternoon were: Miss Ella McGraw, a member of the choir at St. Patrick's Church; Miss May Waldin, a pupil of Kowalsky; Miss Theresa Tiedemann, who sang a selection from Gounod's "Faust"; and Miss Olive Martin, a pupil of Mrs. Funck. Piano solos were played by Miss Pearl Andre, one of Miss Brobst's pupils, and Miss Marie Minton.

At the regular meeting of the Columbus, Ohio, Women's Musical Club last week, Mrs. Andrew MacDonald and Miss Wilson gave the best numbers of the program and were heartily received by the audience. In an Old Italian song by Giordani, "Caro Mio Ben," and an Old English song, "It Was a Lover and His Lass," by Thomas Morley, Mrs. MacDonald sang most sweetly and clearly. Her best singing was done in "To the Sea" (the prison scene from "Mefistofele") by Boito. Miss Wilson's rendition of the "Mignon Carnival," by Schutt, was marked by precision and assurance. Miss Brent sang three little songs in a voice which was surprisingly

rich and full. Mrs. Shawan and Miss Wilson, at the piano, with Mr. Ziegler, violin, and Mr. Gardner, cello, played the "Grand Duo" of Saint-Saëns correctly and well.

## Popular Buck-Babcock Sunday Musicales.

THE artists participating in the last musicale were exclusively men this time, namely, Dudley Buck, Jr., tenor; Clifford Alexander Wiley, baritone; Arthur Reginald Little, piano, and the violinist, Mishel Shapiro. The four succeeded in presenting a program of much variety, to the evident delight of all present. Notwithstanding the weather there was a large gathering, as usual at these affairs.

Mr. Buck's refined singing, Mr. Wiley's robust baritone, and Mr. Little's brilliant piano playing were much applauded, and the youth Shapiro again showed of what artistic stuff he is made. He played with a dash and technical ability remarkable indeed.

In the selection of artists and invited audience for these Sunday afternoon affairs Mrs. Babcock and Mr. Buck are to be congratulated. The following was the program:

How Deep the Slumber of the Flood.....	Löwe
Border Ballad.....	Cowan
Dudley Buck, Jr.	
Prologue to I Pagliacci.....	Leoncavallo
Clifford Alexander Wiley.	
Chaconne.....	Paderewski
Romance.....	Little
Etude.....	Chopin
Arthur Reginald Little.	
Hungarian Dances.....	Hauser
Mazurka.....	Wieniawski
Master Mishel Shapiro.	
Auf Wiedersehen.....	Nevin
In May Time.....	Buck
Parted.....	Tosti
Dudley Buck, Jr.	
Irmingard.....	von Fieitz
Lend Me Thy Spinnet.....	Mr. Wiley.
Souvenir de Moscou.....	Wieniawski
Master Shapiro.	

THE MYER STUDIO.—"Position and Action in Singing," by Edmund J. Meyer, fifth edition, is just out. This work has been practically sent and read all over the singing world. Mr. Myer's new book, "The Renaissance of the Vocal Art," which is being published by the Boston Music Company, will be out early in March. This new work is attracting attention among the readers and students of the vocal art. According to the advance announcement it is practically and logically formulated for singer and teacher. This is certainly something new in the way of books for vocalists.

Mr. Myer is training for opera a very promising young coloratura soprano, Miss Marie Ida Smith. Miss Smith has a florid flexible voice. She sang with the Musurgia Club, of New York, at Mt. Vernon, February 24. Her first number was "Ah fors è lui" (Verdi), which she sang with great success. Mr. Myer is also training for the opera a young baritone, Egerton Kutscher, from Gloversville, N. Y. Mr. Kutscher will give a recital in the near future.



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## HANCHETT ANALYTICAL RECITALS.

**D**R. HENRY G. HANCHETT resumed his course of analytical recitals on the general topic of "Musical Contrasts" before the Brooklyn Institute on Monday, March 3, the subject for that occasion being "Contrasts of Purpose." The purely musical development of a purely musical idea, as in a Bach Fugue, was contrasted with the more romantic purpose of Grieg's "Cradle Song." The dramatic, the heroic and the personal view of death were shown musically by the Grieg, Beethoven and Chopin funeral marches. The methods of Schumann, Rubinstein and Prudent in translating ideas into music were contrasted, and the ball room, salon and concert waltz were displayed by examples from Weber, Chopin and Liszt, whose "Mephisto Waltz" brought the recital to a close. Vocal and instrumental music also were brought into contrast by the singing of the "Shadow Dance," from "Dinorah," by Miss Maud Kennedy, a most promising pupil of Mme. Luisa Cappiani. Miss Kennedy displayed a rich, beautiful voice, magnificent method and a most artistic conception of the aria, and was heartily encored and complimented by the audience.

Dr. Hanchett announced for Monday, March 10, a lecture with vocal illustrations on the "Songs and Ballads of Germany," by Dr. John C. Griggs, and for March 17, in the evening, the production of the rarely heard but very interesting Concerto in C minor, for two pianos and string quartet, by Bach. In this number Dr. Hanchett will be assisted by the Laura Phelps Ladies' Quartet, and by his accomplished pupil, Mrs. Stuart Close. Other two-piano music for this recital will be given with the aid of two other advanced pupils, who also are now independent artists, Mrs. E. H. Gammans and Mrs. Charles J. Dodge. These recitals are given in the Assembly Hall of Adelphi College.

## TEMPLE CHOIR CONCERT.

A new cantata, "The Forging of the Anchor," poem by Ferguson and music by Sir Frederick Bridge, will be presented at the concert which the Temple Choir will give Thursday evening, March 27, under the direction of Edward Morris Bowman. Sir Frederick Bridge is the organist and master of choristers at Westminster Abbey, London. His new work is written for bass solo, chorus and orchestra. The soloist will be Herbert Witherspoon. A miscellaneous concert program will be given before the cantata is sung, and this will include part songs by Blumenthal and West, the "Soldiers' Chorus," from Gounod's "Faust." The Temple Orchestra will perform Haydn's "Surprise" Symphony and two overtures, "Raymonde," by Ambrose Thomas, and "The Merry Wives of Windsor," by Nicolai. Mr. Bowman will play organ solos, and Miss Bessie Bowman, contralto, will sing songs by Secchi and Korbay, "Love Me or Not" and "I Wonder."

## FROEBEL SOCIETY'S MUSICAL AFTERNOON.

Mrs. Stuart Close, Dr. Hanchett's gifted pupil, gave a recital talk before the members of the Froebel Society

Monday afternoon, March 3. As a musician Mrs. Close is noted for her individuality and ability to reason out the subtleties of a musical composition. "What's in a Name?" was her topic, and in her narrative and illustrations showed that in order to comprehend the meaning of certain compositions it would be well to understand the conditions under which compositions are written. As one illustration Mrs. Close played a stirring Chopin Etude, which she explained the composer was inspired to write during a turbulent period at Warsaw. Among her other illustrations Mrs. Close played a Prelude by Chopin, a Barcarolle by Mendelssohn, a Bach Fugue, MacDowell's "Water Lily," Grieg's Berceuse, and numbers by Schumann. The Froebel Chorus, under the direction of Miss Ellen Holly, sang four choruses—two before and two after the recital, as follows: "O'er the Sands," F. Abt; "Peace," Miller; "Evening," H. Smart; "The Swallow," H. Leslie.

## FUNERAL OF HENRY KING SHELDON.

Funeral services over the remains of Henry King Sheldon were held last Tuesday afternoon (March 4), at the late home of the deceased, 220 Columbia Heights, and later from the First Presbyterian Church on Henry street, of which Mr. Sheldon had been a member for fifty years. The services were conducted by the Rev. Dr. L. Mason Clarke, pastor of the church, and the funeral address was made by the Rev. Dr. Charles Cuthbert Hall, a former pastor of the church and now president of Union Theological Seminary. The choir sang Mr. Sheldon's favorite hymn, "Lead, Kindly Light," and later, Foster's anthem, "The Souls of the Righteous Are in the Hands of God." Before the benediction was pronounced, the congregation led by the choir sang "For All the Saints Who From Their Labors Rest." The honorary pall bearers were John J. Pierrepont, Alexander E. Orr, Henry W. Maxwell, Robert Ogden, Theodore F. Miller, Henry Ide, A. M. White and Bryan H. Smith. The remains were interred in the family plot at Greenwood Cemetery, and at the grave the burial service was read by the Rev. James Townsend Russell, rector of St. Thomas' P. E. Church. Mr. Russell was Mr. Sheldon's son-in-law, he having married his only child, Anna Embury Sheldon.

As a patron of music and as a citizen of lofty, noble character, Mr. Sheldon will be sincerely mourned by thousands. Always loyal to Brooklyn, he never withheld his support, personal and financial, from any worthy movement. He was one of the founders of the Brooklyn Philharmonic Society, and at the time of his death was president of the society. Away back, when orchestral concerts were a new experience in the musical life of the community, Mr. Sheldon was working with the handful of brave pioneers seeking to establish the orchestra as a permanent attraction. It was from Mr. Sheldon that Theodore Thomas received his first support for the series of concerts in Brooklyn. In his youth Mr. Sheldon studied music in Europe along with his other studies; his love, therefore, for the art was built upon the right foundation. Mr. Sheldon retired from business more than a quarter of a century ago. Born February 14, 1826, at Windsor, Conn., Mr. Sheldon passed the scriptural limit of three score and ten by just six years. Besides his daughter, Mrs. Russell, Mr. Sheldon is survived by his widow, who was before her marriage Anna Kissam Embury.

## TROETSCHER ORGAN RECITAL.

Hugo Troetschel gave his 107th free organ recital at the German Evangelical Church, Monday evening, March 10. The program follows:  
Prelude and Fugue (upon the name B-A-C-H).....Liszt  
Solo, Come Unto Him (Messiah).....Händel  
Mrs. Alexander Rilim.

Suite Gothique.....Böhlmann  
Violin solo, Offertoire in D.....Taylor  
Played by the composer.  
Hymn, in F sharp major.....Lacroix  
Gavotte Pastorale (Annette et Lubin).....Durand  
Marche Religieuse (Lohengrin).....Wagner  
Agnus Dei.....Bizet  
Soprano solo, violin, piano (Mr. Rilim) and organ.  
Rhapsodie in A minor, op. 7.....Saint-Saëns  
Rondeau (Soeur Monique).....Couperin  
Concert Finale (Tenth Organ Concert).....Händel  
Vorspiel to Parsifal.....Wagner

## Frederic Martin.

**F**REDERIC MARTIN, bass, of Boston, has had engagements for nearly every date during the entire season. Some future engagements already arranged are March 11, concert, Franklin, Mass.; 13, "Creation," Troy, N. Y.; 17, Fortnightly Musical Club, Boston; 24, concert, Brockton, Mass.; April 14, Gounod's "Faust," Newburyport, Mass.; 15, Gounod's "Faust," Salem, Mass.; 16, Gaul's "Joan of Arc," Newton Choral Society; 17, Liszt's "St. Elizabeth," Springfield, Mass.; 24 and 25, "Creation," at Barre (Vt.) Musical Festival.

Mr. Martin is also booked with George W. Stewart for five performances of Gounod's "Faust," to be given on his spring tour, which extends as far South as Spartanburg, N. C., and West to Ann Arbor, Mich., closing at that place.

On May 15, 16 and 17 Mr. Martin will sing at the Music Festival, Albany, N. Y.

Of Mr. Martin's singing on February 7, at Worcester, in Händel's "Samson," the critics had the following to say:

The singing of Mr. Martin was excellent. His interpretation of that grandest of bass solos, "Honor and Arms," was well worth the price of the concert and going out all the way to Pilgrim Church alone to hear. He also did fine work in the duet, "Go, Baffled Coward," and in all his solo work he was a conspicuous success.—Worcester Daily Spy, February 8.

Frederic Martin, of Boston, possesses as fine a deep-toned bass voice as can be found in the country, and it will be a long time ere the audience which heard him sing "Honor and Arms" Friday night will forget that fine performance.—Worcester Daily Telegram.

The honors of the evening were divided between Mr. Dufault and Mr. Martin, with the popular verdict on Mr. Martin's side. In "Honor and Arms" Mr. Martin did what was expected of him. His voice is so rich, round and pointed, and his personality is so strong that he was equal to any task. His role was perhaps the most grateful one in the work. It is not of difficult range, and contains the aria before mentioned, which is the one song that every bass singer knows and enjoys. His low D at the end of the minor theme brought down the house. He must be complimented for his grasp and intellectual conception of the part and his fine enunciation and phrasing.—Worcester Gazette.

**PECK-ENSWORTH-KALTENBORN CONCERT.**—The Whitinsville Musical Association had as a special attraction for the February concert Miss Sarah King Peck, soprano; George Ensforth, baritone; the Kaltenborn Quartet, and F. W. Riesberg, accompanist. The beautiful Massachusetts town, near Boston, had on its winter garb of snow, and an attentive and appreciative audience attended. Miss Peck sang the "Romeo and Juliet" Valse brilliantly, and later two songs with violin obligato (Mr. Kaltenborn), receiving such hearty applause that she sang Nevin's "Rose Song" as encore. Mr. Ensforth made his biggest hit in Aylward's "Beloved, It Is Morn," singing "Loch Lomond" as encore.

Mr. Kaltenborn's playing was warmly applauded, as was 'Cellist Heine's, and the quartet received recalls as well.

The hospitality of Mrs. J. C. Whitin, who entertained the Misses Peck; of C. W. Lasell, who entertained Messrs. Ensforth and Riesberg, and of Marston Whitin, who cared for the quartet, was much appreciated.

# PADEREWSKI'S

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## THE MUSICAL YEAR, 1901.

No. 5.

OF memorial celebrations during the year may be mentioned the centenary jubilee of the Sondershausen Court Orchestra, the centenary of the birth of Josef Lanner, the bicentenary of the birthday of Karl Graun, the centenary of the births of Eduard Devrient, of Albert Lortzing and Adolph Müller. A seventieth birthday was celebrated with general sympathy by Albert Niemann, S. Jadassohn and Jos. Joachim, and eightieth birthday by Ferd. von Stratz and Viardot-Garcia. Other artistic jubilees were those by Rebiczek and Isidor Seiss (forty years at the Cologne Conservatory). The Bellini festival was a failure and is deferred to 1902.

Of personal triumphs a few deserve notice. As capellmeisters for the Vienna opera, Gustav Brecher and Franz Mitorey were engaged and afterward Bruno Walters; Zumpfe went from Schwerin to Meiningen and was succeeded by Prill from Nuremberg, while Krug Waldersee exchanged Magdeburg for Nuremberg. In Prill's place, K. W. Bruch came from Karlsruhe. Bruno Abner from Schwerin became concertmeister at the Vienna Opera. The engagement of Emil Sauer at the Vienna Conservatory ended with the resignation of Herren Door, Epstein, Fischhop, Rose and Stoll. The Prague Conservatory found a new director in Anton Dvorák. Taffel resigned the conductorship of the Paris Conservatory concerts, and was succeeded by George Marty. At the Flemish Conservatory in Amsterdam Jean Blockx succeeds the late Peter Benoit; the Leipzig Conservatory has engaged for solo singing two new teachers, Emil Pinks and Marie Hedmont. In Stuttgart a "Meister Classe" for piano has been established, with Max Pauer as leader. Martin Krause, of Leipzig, was called to the Munich Conservatory. The Singakademie of Danzig found in Fritz Binder, of Zweibrücken, a new leader, as did the Dresdensers in Albert Fuchs. The Musical Union in Brunn found a successor for Traugott Ochs in C. Korey; Kraft Lortzing, a grandson of the composer, became director of the city orchestra in Innsbruck. Steinhauer of Düsseldorf found a new field of labor in Oberhausen. Alfred Lorenz succeeded Hermann Tietz at Gotha. The Porge Chorus of Munich returned to Siegfried Ochs, of Berlin.

Of new theatres, concert institutions and the like, mention may be made of the new Prince Regent of Munich, the Philharmonie in Warsaw, the new Concert House in Beuthen, and the newly organized Philharmonic Orchestra in the same town. The Conservatory of Moscow opened a new grand concert hall.

At the conclusion of my remarks I may briefly mention a matter deserving attention, the annual increase of musical literature. This almost exclusively in two fields—æsthetics and history, including monographs and biographies. In the former Hanslick's "Beautiful in Music" has been thrust into the background by Hanssegger's "Music as Expression"—the future only can prove whether this condition will continue. As regards history, full recognition must be made of the biographies published by the Philharmonic of Berlin. More doubtful is the case with the Guides "Führer" which have cropped out lately in such numbers. Most of these guides are misleading in the worst way. Speculation of publishers, party fanaticism, pecuniary motives, come into play and do most harm to those who swear by whatever they see in print. But wherever there is light there must be shadows.

The year, however, has been a terrible one for the list of dead in our art; it is long since one year shows such gaps in the roll of productive and reproductive artists. In the former class must be catalogued, in Germany, Martin Blumner, Alexander Dorn, Wiley Knüpfer, Wilhelm Pfeiffer, Heinrich Urban, George Vierling, Cornelius Gurliitt, Joseph Rheinberger, Adolph Müller, Jr., and Heinrich Weidit; and in other countries Verdi, P. Benoit, J. Mertens, Fr. M. Servais, S. Audran, Julius Cohen, Ivar Hallstrom, W. Kallinikow and von Vietinghoff-Scheel. In the reproductive field, including writers on theory and the like, we may mention A. Grünwald, R. Kleinichel, Eduard Bernsdorf, Ludwig Schultze Strelitz, F. Chrysander, G. Leitert, R. Moszkowski, Franz Rummel, F. W. Sering, Adolf Terschak, Hermann Tietz, Benno Walter, Heinrich Vincent, Anton Zamara, Ed. Bartay, H. Barbedette, Eugene Sauzay, Alfredo Piatti, John Stainer and Arved Poorten. In the opera we would record Emil Goetze, Ed. Fessler, K. Griebel, A. Hromada, Anna Preuss, A. Swoboda, Julius Perotti, Adelaide Borghi, Mme. Isabella Galletti, Gianola, Francesco Graziani, D'Oyly Carte and Jules Devoyod.

If at the end of my long and weary pilgrimage I must draw a balance, I must confess that the year 1901 exhibits a considerable deficit. Death has taken much from us, and the new does not compensate for the losses. We need not, however, give up hopes of a better time. All arts like waves rise and fall, and Horace is right when he says:

Non si male nunc et olim,  
Sic erit, quondam cithara tacentem,  
Suscitabit Musam, neque semper arcum.

—TENDIT APOLLO.

Let us hope it may be soon.

—M. STEUER, Leipsic Signal.  
(Conclusion.)

BALDWIN ORGAN RECITAL.—Ralph L. Baldwin gave his fiftieth organ recital, Thursday evening, March 6, at the First Church of Christ, Northampton, Mass. He was assisted by the chorus choir of the church. The program proved a brilliant one:

Toccata in F major.....Bach  
Reverie in E flat.....Lemare  
Anthem, O Clap Your Hands.....Stainer

The Choir.

To Spring.....Grieg  
Song of Triumph (from opera Azara, Act I.).....Paine  
Bass aria, Rolling in Foaming Billows (from the oratorio Creation).....Haydn

Mr. Brown.

Adagio Lamentoso (from the symphony Pathétique).....Tchaikovsky  
Grand Chorus in D.....Lacroix

Mr. Baldwin gave his first recital September 20, 1898; the twenty-fifth, November 19, 1900, the choir assisting. Seventy-seven composers are represented on the fifty programs, and 177 different compositions have been played.

The members of the present choir include:

Sopranos—Miss Caroline L. Benway, solo; Mrs. Elsie C. Rice West, solo; Miss Edith F. Chapman, Miss Grace L. Chapman, Miss Ruth S. Davis, Mrs. Mabel C. White Eldridge, Mrs. Ella K. Howard, Miss Amelia V. Seaman, Miss Grace E. Taylor, Miss Nellie L. White, Miss Emma S. Whitney.  
Tenors—Charles L. Sauter, solo; Edwin C. Howard, solo; Frederick C. Ely, George A. Ely, C. A. Hosford, S. Francis Howard, Chauncey Parsons, F. W. Roberts.

Altos—Miss Louise Weatherbee, solo; Miss Jessie M. Purrington, solo; Miss Miriam B. Clark, Miss Annie P. Cochran, Mrs. H. C. Day, Miss L. Jennie Granger, Miss Helen F. Maynard, Mrs. Charles L. Sauter, Miss Ivanetta M. Warren.

Basses—Robert L. Williston, solo; Albert E. Brown, solo; Norman F. Butler, Clifford M. Clark, E. A. Copson, Chas. L. Hunt, Harry M. Smith.

## CARL ORGAN RECITALS.

WILLIAM C. CARL gave the first of his Lenten organ recitals at the "Old First" Presbyterian Church last Tuesday evening, March 4. The church was crowded with music lovers, and the program, which follows, proved unusually interesting:

Fantaisie in C major.....Berthold Tours  
Adagio (Sonata, op. 38).....Kuhmstedt  
(First time at these recitals.)

Prelude and Fugue in B flat.....Bach  
Violin solo, Adagio.....Ries  
Alfred Donaldson Wickes.

Pastorale in F major.....Lemmens  
Toccata in E minor.....De la Tombelle  
Concerto in D minor for the piano.....Mozart  
(With the orchestral accompaniment on the organ.)  
Mme. Liza Delhaze Wickes.

Offertoire in A major.....Galletti  
Variations on a National Air.....Buck  
Trio, Hymne de Ste. Cecile.....Gounod  
(Piano, violin and organ.)  
Madame Wickes, Messrs. Wickes and Carl.

The people who occupied seats in the galleries seemed particularly interested in the Mozart Piano Concerto, played by Mme. Liza Delhaze Wickes, to organ accompaniment played by Mr. Carl. Space for the concert grand piano was made by removing the seats in the choir loft. The concerto is one of those works of sunshine and symmetry that appeal to the refined instincts quite as much as to the musical understanding. Madame Wickes is a fascinating pianist, always poetical and always winsome in her readings. Mr. Carl played a masterly accompaniment, giving at the proper places those orchestral effects in which his hearers delight. Mr. Wickes, the violin soloist, played the familiar Ries Adagio with feeling and correct intonation. The organ numbers were of course enjoyed. The Adagio from the Kuhmstedt Sonata has the Lenten flavor, and made a good contrast after the Tours Fantaisie in C major. Indeed, Mr. Carl's arrangements of major and minor keys are very happy.

Next Wednesday THE MUSICAL COURIER will publish a report of last evening's (Tuesday) recital, at which Mr. Carl was announced to celebrate his tenth anniversary as organist and director of the music at the "Old First" Church. A special program was to be given, and Mr. Carl was to be assisted by Mme. Emilie Grey, the English harpist; E. Ellsworth Giles, tenor, and Louis Blumenberg, 'cellist.

## Harold Bauer a Knight.

HAROLD BAUER, the distinguished pianist, has received from the Spanish Government the decoration of a Knight of the Order of Isabella the Catholic. Bauer made a triumphant tour through Spain last year.

GRIGGS LECTURE RECITALS.—John Cornelius Griggs, Ph. D., professor of musical history at the American Institute of Applied Music (the Metropolitan College of Music), has just closed his second course of lectures with an enjoyable discourse upon Wagner, illustrated by a number of selections sung by himself and Miss Grace Raymond, from Lincoln, Neb., who is rapidly winning for herself a place in the musical circles of New York.

Dr. Griggs possesses a baritone voice of fine range and excellent quality, which is controlled by a mind that has received the highest university training. It is seldom that a vocalist enters his profession with such an intellectual and scholastic equipment as is possessed by Dr. Griggs, and his lectures have attracted large and enthusiastic audiences at the American Institute of Music (Metropolitan College of Music) during the entire season.

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## NEW MUSIC.

## Some Easter Publications.

OLIVER DITSON COMPANY.

THE Oliver Ditson Company have put forth a copious collection of music for Easter, from elaborate cantata to simple anthems and hymns. Perhaps the most important, certainly the most ambitious, is "The Seven Last Words of Christ," a Lenten cantata by Theodore Dubois, the well-known French composer, organist and present head of the Conservatoire. The English version is by Isabella G. Parker. The work is for soli, chorus and orchestra, and is written by an experienced man, one sure of his effects, one that never goes beyond the bounds. Great originality need not be looked for here; all is pleasing, even the pathos. Smooth writing, proper counterpoint and flowing melodies. Dubois is an eclectic. This music may be sung in any church. There is Latin text.

"The Resurrection," by Charles Fonteyn Manney, is a short Easter cantata. It is divided into two parts, consisting of eleven numbers. Good music and singable.

"The Story of Calvary," by P. A. Schaecker, is a Lenten cantata, simpler in structure than the preceding. It is well made.

"Easter Eve and Morn," by Frederick Stevenson, is another cantata for soli, chorus and organ. "From Death to Life," by J. C. Bartlett, and "The Risen King," by P. A. Schaecker, are all seasonable.

The anthems by Louis Dressler, Vincent Green, Augusto Rotoli, H. J. Stewart, J. H. Rogers, William Arms Fisher, H. Clough Leighton, E. S. Hosmer, William Reed, Jules Granier, Alfred R. Gaul, Adolf Frey, George A. Burdett and others, while keeping well within prescribed forms, evince a decided inclination to treat old themes more individually. The harmonic turns are modern, the general melodic outline freer. Naturally, the devotional spirit is not marred, for these composers are all experienced musicians. But the musty air of choir and chancel is not in their work. For such let us be duly grateful.

Among Easter songs we single out "Message of the Lilies," by Carlo Minetti, pretty in feeling, not too difficult; Alfred Wooller's "Rise, Glorious Conqueror"; "Be Comforted, Ye That Mourn," a song of resurrection, by William Arms Fisher, rich in harmonies and broad melodies; "O Risen Lord," by the same composer, with violin obligato, simpler in feeling than its predecessor; Jules Granier's "Hosanna," a brilliantly written Easter song not unlike "Les Rameaux" in style; W. L. Blumenschein, "The Return to Heaven," very singable; "Oh Lift Your Joyful Hearts!" by Louis Dressler, a sweeping song of praise; "O Light That Breaks from Yonder Tomb," by the same writer, with violin obligato; a beautiful song by Bruno Oscar Klein, "It Is Not Death to Die," with violin obligato, and A. F. Loud's "Life Over Death Is King." W. Wolstenholme's Organ Sonata in F commends itself as agreeable, well written music, effective and not too difficult.

G. SCHIRMER.

Henry Holden Huss has composed a Pater Noster for six voices—soprano, two altos, tenor, first and second bass, à capella. It is a sustained, dignified piece of writing of true churchly character, recalling in its freedom from the garish operaticisms of most modern choir music something of the pure music of the Gregorian mode. Mr. Huss, who is a master harmonist, has contrasted with great skill the moods of this wonderful prayer. He never is pedantic, even the fugato measures of "Thy Kingdom Come" are free from conservatory or organ loft contrapuntal exercises. The entire composition is suffused by lofty, spiritual feeling; the music of a man in whose soul

abides the true spirit, at whose finger ends are the resources of his art. This Pater Noster is genuine musical literature.

Among a miscellaneous mass we single out three pleasing miniatures for piano by Constantin Sternberg; Bruno Oscar Klein's capital four-hand arrangement of a Virginia Reel; three excellent songs by Roger Ascham, words from Byron's "Don Juan"; a "Schlummerlied" for piano; a Romance, "I Love Thee," for the same instrument; a concert study, "Am Bächlein"—quite valuable as a display piece—and a brilliant and taking Valse in A flat, for concert, recalling slightly Chopin's in the same key, all by Roger Ascham. William M. Semmacher's "Un Jour de Printemps" is a graceful song without words, for piano, a very effective piece in the teacher's curriculum.

James H. Rogers, through Clayton F. Summy, has published a delightful series of small characteristic piano pieces entitled "Scènes de Bal," full of bright color, dashing rhythms, and being on a miniature scale another *Carneval à la Schumann*. We commend this set, for it has all the grace of French music without its shallowness. H. T. Burleigh has arranged and transcribed with excellent results "Plantation Melodies" to words by R. E. Phillips. Some of the numbers are original music; all are fetching. American Indian Melodies, harmonized by Arthur Farwell, with an excellent introduction, will interest lovers of ethnographical music. We greet with pleasure an edition of Edgar S. Kelley's two poetic and charming songs, settings of Poe, "Eldorado" and "Israfel." Both are gems, replete with true musical fantasy. They are dedicated to Robert Franz.

We acknowledge the courtesy of Reginald de Koven in sending us the score of his new comic opera, "Maid Marian," which is now enjoying a run of public favor which bids fair to rival "Robin Hood." The words are by Harry B. Smith, the Human Libretto Syndicate. Rupert Hughes found time amidst his multifarious duties as editor of a musical encyclopædia, as critic, as novelist, playwright and poet, to give some very quaint and always characteristic settings of poems by James Whitcomb Riley. There are ten in all, two dialect, two love songs and five "Rhymes of Childhood," the latter full of the impossible charm of childhood. Mr. Hughes can touch the chords of pathos, too; look at "Our Own," a chant. "The Little, Tiny Kickshaw" is simply delightful.

TENOR JOHN YOUNG.—Of tenor singers who have recently come into prominent public notice, John Young is fast claiming attention; by reason of beautiful voice, distinct enunciation and intelligent singing, he always makes friends, so that re-engagements are frequent. That his church appreciates him is evident from the fact that he has been re-engaged for the fifth year as tenor at the Second Collegiate Church, Harlem, probably one of the best paid places in the city; also tenor soloist at Temple Israel. Some of his immediate engagements are as follows: February 24, with Arthur Whiting's "Floriana" Quartet in Brooklyn; February 26, Nyack, N. Y.; February 28, a. m., special invitation recital of Aeolian Company, Pough Mansion, Brooklyn; February 28, p. m., Union League Club, reception to staff of Prince Henry; March 4, Arthur Whiting's "Floriana," Mendelssohn Hall; March 5, Morristown, N. J.; March 7, reception and dinner to Prince Henry at University Club; March 17, Wellesley, Mass.; March 18, Holyoke, Mass.; March 20, Philadelphia; March 21, Bryn Mawr; March 23, Hotel Majestic, city.

He is also tenor of Arthur Whiting's new cycle quartet "Floriana," the other members being Marguerite Lemon, Marguerite Hall and Francis Rogers.

## BREITNER-SCHULZ CONCERT.

MR AND MRS. LUDOVIC BREITNER and Leo Schulz gave the second in the series of chamber music concerts at Knabe Hall last Thursday evening. These artists played together in a thoroughly musical manner, revealing in the compositions all that is worthy and interesting. The Trio for piano, violin and 'cello by Edward Schütt, performed as the first number of the evening, is the work which the composer has dedicated to Mr. and Mrs. Breitner. The composition, a new one, and played here for the first time, is op. 51 in Schütt's published works. The Trio is strongly written, showing above all that the composer has the happy faculty of scholarship without tediousness. Like the same composer's Sonata, for violin and piano, the themes of the Trio are Russian in character. The other Trio performed at the concert was the Beethoven, op. 70, No. 1. In the classifications, this Trio belongs to the great German composer's middle period. In the annals of chamber music literature it remains a model.

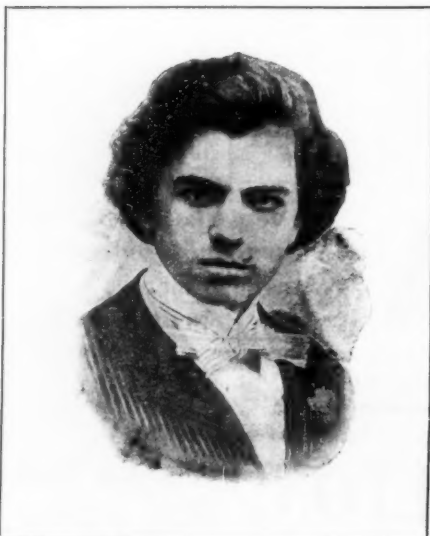
Between the two trios Mr. Breitner and Mr. Schulz played Saint-Saëns' Sonata, for piano and violin, op. 32, and both artists invested the music with warmth and charm. Large audiences attended both concerts and showered upon all three artists most cordial applause.

## American Institute of Applied Music.

THE students' recital at the American Institute of Applied Music, on February 24, proved to be, so far, the most successful of the season. In the three departments of the piano, the violin and the voice such an advance was shown over the work done at the previous concert, only one month before, as to be most gratifying to all the teachers. The following was the program:

Prelude	Pachulski
	Dorothy Matheson.
Cavalier Fantastique	Godard
	Leigh Townsend.
Song, Hark, Hark, the Lark	Schubert
	Magnhild Lindstedt.
Minuetto, op. 2, No. 1	Beethoven
	Clara Todd.
Gade	Grieg
	Hinckley Arnold.
Song, Were I a Star	Hawley
	Huda Stumpf.
Prelude, No. 20	Bach
	Anna Belle Beers.
Barcarolle	Scharwenka
	Rosa Perlis.
Au Clair de Lune	Schytte
	Lillian Kreuter.
Violin Sonata, in A major, first movement	Mozart
	Magnhild Lindstedt.
Chanson Bretonne	Chaminade
Elegy	Grieg
Waltz	Chopin
	Bertha Alice Culver.
Scherzo, op. 21, No. 3	Beethoven
	Ethel Blankenhorn.
Song, Hush 'een	Needham
	Adele Essetier.
Staccato Etude	Rubinstein
	Earle Albert Wehn.
Nocturne	Tschaikowsky
Gnomenreigen	Liszt
	Yeta Dallas.

MADAME PAPPENHEIM'S ANNUAL CONCERT.—Miss Eugenie Pappenheim is now anticipating the arrangement of her annual concert, which are considered musical events by all lovers of music, on account of their artistic arrangements and because it is well known that this famous teacher only presents to the audience such of her pupils as deserve public attention and indorsement.



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## HARTMANN'S SUCCESS ABROAD.

IN addition to the cabled reports of the success in Berlin, Leipzig, Vienna and Budapest of young Arthur Hartmann, the brilliant Hungarian violin virtuoso, we are now able to print short excerpts from some of the lengthy and flattering criticisms received by the artist in the cities mentioned:

Seldom do we encounter an artist of such astounding personality and of such eminent violin genius as young Arthur Hartmann. It was amazing to note with what consummate ease the player mastered the difficult double stops in the Lalo and Tchaikowsky concertos. His intonation is marvelously pure, even when his temperament drives him to the utmost limit of speed and abandon. His tone is of superlative sweetness. Hartmann's personality is commanding, his musicianship convincing.—Berlin Lokal Anzeiger.

Hartmann's playing was a source of pure delight, of greatest musical enjoyment. It is unique that a young artist of twenty can boast a technic so phenomenal as that of Hartmann. His playing of Bach's Chaconne was masterful; the auditors listened in breathless silence in order not to miss a single tone of the noble performance. Paganini's concerto, made more difficult by several sensationally intricate cadenzas of Hartmann's own composition, opened the program, and was rewarded with wild applause. Zaretsky's Mazurka and several other smaller numbers were done with supreme finish, and such beautiful sentiment that one thought to feel the artist's heart-beats pulsate in each measure.—Copenhagen Tiden.

Arthur Hartmann's concert with the Philharmonic Orchestra was a huge success. The applause was frenetic. And the young artist deserved it. He has individuality and he knows how to express it.—Berlin Neueste Nachrichten.

Hartmann is one of those violinists who can be considered "worth while." Not for worlds would we have missed his concert. His tone has French grace and German solidity. He possesses rare temperament and a masterful technic.—Dertag, Berlin.

Hartmann's bowing is superb, his technic all conquering. His temperament is not his least charm.—Vienna Volksblatt.

He has a technic that stands above criticism, pure intonation, refined phrasing, mature interpretation, intellect, swing and verve and lofty sentiment.—Allgemeine Zeitung.

Hartmann looks like Paganini. Raven-black hair hanging to his shoulders, pale, demoniacal profile and a certain nervous unrest, or, rather, surplus of temperament, all serve to add infinite originality to the player's appearance and performance. He played the Romanze from Wieniawski's D minor concerto like an Atlas of the violin, who "feels a world of pain."—Vienna Weltblatt.

Remarkable technic and original interpretation are Hartmann's chief artistic virtues.—Berlin Reichsanzeiger.

Wonderful bowing and a real artist in technic and interpretation.—Berlin Staatsbürger Zeitung.

A performance full of life and spirit. Wonderful harmonies, energetic bowing and accurate technic.—Berliner Zeitung.

He is one of the most remarkable violinists we have heard. His technic is astonishing, his bowing elegant and effective and his temperament refreshing. His tone is large and full of color. His success was colossal.—Berlin Volks Zeitung.

Hartmann has tremendous temperament. He is an ideal player of Wieniawski. But his superb musicianship enables him to play Bach with equal mastery.—Leipzig Rundschau.

Rich, warm tone, dignified conception, amazing technic and rousing temperament.—Berlin Journal.

Flawless technic and beautiful tone. At times his temperament dominates both leader and orchestra. His playing of Tchaikowsky's concerto was brilliant in the extreme.—Berlin Tageblatt.

He is a wonder. A young man of twenty, whose playing is so fine, so self-controlled, so artistic and so perfect—to such a young man we bow. In a few years the whole musical world will follow

our example. That he is one of God's selected in music is beyond all doubt.—Copenhagen Dannebrog.

Hartmann is a young man of strong personality. He will undoubtedly rank with the greatest violinists. His success was unlimited.—Berlin Vossische Zeitung.

The player's enormous mechanism helped him easily to escape the technical pitfalls with which the Tchaikowsky concerto abounds. In point of interpretation, too, he stood above criticism. He is a master musician.—Berlin Freisinnige Zeitung.

The above is another eloquent chapter in the discussion of "America versus Europe, in musical education." It will be remembered by MUSICAL COURIER readers that, though a Hungarian, Hartmann received his entire musical education in Boston.

## PIANO RECITAL BY E. LORETTA FLOCK.

IN spite of the blizzard last Wednesday evening, a fairly large audience assembled in Carnegie Chamber Music Hall to participate in the debut of Miss E. Loretta Flock, a talented young woman, who for several years has been studying the piano and musical theory with E. M. Bowman, of Steinway Hall.

As was to have been expected from one who had come from the studio of that exacting teacher, himself a disciple



E. LORETTA FLOCK.

of those masters in piano touch, William Mason and Franz Bendel, the playing of Miss Flock disclosed a touch that is versatile and lovely. Every type of legato and staccato known to up to date piano technic was exploited with facility and intelligence. The passage playing was even, rhythmic and purling; the staccatos crisp and clear; the chords and octaves resonant and virile, without harshness, while her pedaling, whether employed to sustain, to blend, to resonate or to qualify the tones, was exceptionally skillful and effective.

In speed and power, as well as touch, Miss Flock's attainments were quite adequate to the demands of the program. The most exacting features—which were thoroughly memorized—were Bach's Prelude and Fugue in G major, No. 15, of Vol. I, of the "Well Tempered Clavichord"; Beethoven's Sonata in C major, op. 2, No. 3, and MacDowell's Polonaise in E minor. There were a half dozen shorter numbers, including a Chopin group, consisting of the Impromptu in F sharp major and the studies in C sharp minor and G flat major, from op. 25, each of which revealed some merit of its own, but her most artistic work was done in the Beethoven Sonata, where, indeed, it was most demanded. The repose, warmth, phrasing and variety of touch displayed in this number were not only highly creditable to a young player, but a very gratifying prophecy of the future. In the MacDowell Polonaise Miss

Flock's performance reached its greatest climax in force and abandon, while the clean cut presentment of each recurring theme and the contrastive touches employed in the counterpoint of the Prelude and Fugue bespoke the thorough training in Bach playing.

Dr. Ion Jackson enriched the program with songs by Handel, Johnson, Coleridge Taylor, and a cycle by Ronald, fresh to New Yorkers, entitled "Summertime" (Daybreak, Morning, Evening, Night), which was beautiful, interesting and, partly by virtue of its splendid performance and partly by its own title and treatment, compelled the listeners very happily to forget for the time the blustering winter.

## Howard Wells Play at Rockford.

THE successful recital recently given at Rockford, Ill., by Howard Wells, the gifted Chicago pianist, was commented upon as follows by the local critics:

Mr. Wells' program opened with the Schumann "Etudes Symphoniques," and this difficult number was exceedingly well rendered. It was given an interpretation that revealed a surprising amount of musical intelligence. In the lighter numbers, especially the MacDowell "Shadow Dance" and the Liszt "Nightingale," Mr. Wells displayed a delicacy of touch and artistic finish that was a revelation, and that marked him as an artist worthy to rank with many who are considered great.—Rockford Register-Gazette, February 28.

To the long list of musical treats offered Rockford musicians this winter will be added that of yesterday, the Howard Wells recital before the Mendelssohn Club. Mendelssohn ladies are not slow to show their appreciation of an artist's work, and the pleasure manifested by the club yesterday at the program rendered by Mr. Wells was of the spontaneous sort that warms the heart of the artist.

Mr. Wells played a very well chosen program. From the Schumann "Symphonic Studies" to the Strauss-Schütt "Paraphrase" his program was full of interest, and the player was greeted with enthusiastic applause at all times.—Rockford Republic, February 28.

The concert by Howard Wells before the Mendelssohn Club yesterday afternoon was an artistic success. Mr. Wells now ranks as an artist in every sense of the word, and is attracting notice wherever he plays.

His first number was the "Etudes Symphoniques," by Schumann, and in the selection he showed much intellectuality and a fine musical touch. He put into it much of warmth and personality. It is often played in a way that makes it cold and mechanical, but Mr. Wells gave it a new interpretation that was pleasing.

The second number was a group of three selections, a Schumann "Romanze," "Shadow Dance," by MacDowell, and "The Nightingale," by Liszt. These were delightfully played, the "Shadow Dance" being especially well done. The "Eclogue," by Liszt, was given a beautiful setting. It is pleasing in its music rather than its technical characteristics, and it was perfectly played.

The last number was a paraphrase on the waltz, "Stories from the Vienna Woods." It was played with the swing of the Strauss waltzes and rendered throughout with brilliant technic and a mellow touch.—The Morning Star, February 28.

ELLISON VAN HOOSE.—Ellison Van Hoose sang last month in Boston and Providence with great success. Appended are extracts from the criticisms:

Mr. Van Hoose had many admirable moments in the aria from "L'Africaine," such as to argue well for the future of this tenor, if he will only be willing to grow and not be content with natural gifts and a present reputation.—Boston Journal, February 24.

Mr. Van Hoose, the tenor, had the most to do, and his clear enunciation and steady phrasing gave a pleasant sense of security to the auditors. He sang his encore "Mavourneen" charmingly.—Boston Advertiser.

Of all the numbers the "Sanctus" with the tenor solo appeared to make the greatest impression, its conclusion being noble, massive and brilliant.—Boston Herald.

Mr. Van Hoose sang an aria, "O Paradis," splendidly, displaying some brilliant high notes, of which he made the utmost. He also sang as an encore an Irish love song, with beautiful tone and finish.—Boston Transcript.

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REGINALD DE KOVEN has taken his baton and his courage into both hands, and is conducting the rehearsals of the newly organized Washington Symphony Orchestra. He has conducted several rehearsals already.

CINCINNATI, so we are gravely told, boasts of a Society for the Suppression of Music. Good! Mr. Chase in the *Evening Sun* recently spoke of a Society for the Prevention of Calvé. Why not start one in New York for the Suppression of Scheff and make Herr Bandwurmowski president?

JOHANN BLAU was the name of the German baker who committed suicide because he could not see Prince Henry the night of the gala operatic performance. Maurice Grau is the name of the man who saw the Prince and went him \$40,000 better—as they say in poker. Blau und Grau, the Blue and Grey! For once the hopeful color lost and Grau, he bought a house. There's luck in odd names says Rory O'More!

THE Senate in Albany passed March 6 Senator Grady's bill regarding the use of lobbies in New York theatres. The New York charter is amended to read: "Provided, however, that the lobbies to the rear of the inside aisles and passageways may be used for standing room in such manner as not to obstruct the inside aisles." This ought to remove the restrictions affecting the standing room back of the Opera House auditorium.

RUMORS thick as the leaves at poetic Vallambrosa fly about operatic Broadway. Some assert Mr. Damrosch and Mr. Grau have parted for good. Felix Mottl has been spoken as his successor, but, so Mr. Grau avers, the Karlsruhe conductor must come alone, i. e., without Madame Mottl in a professional way. Emil Paur has been made an offer, so gossips aver, but if he accepts the opera conductorship he will have to let go the Philharmonic Society. Perhaps he will not care to do this at present. Who would the Philharmonic take in his place? Mr. Van der Stucken is not available. There will be Walter Damrosch, for everyone agrees that he and Grau are out for good.

THERE seems to be an undue amount of fuss made over a young woman of the Grau Company who goes by the slangy name of Fritz Scheff. The doings of this undignified person are chronicled as if of prime importance. The fact that she received an offer to go into comic opera is given columns of space in some of the dailies. She is a mediocre singer, a mediocre actress and beyond her general lack of restraint on the stage has little to commend. She is not pretty, while her singing of serious music is not to be criticised seriously. She really belongs in comic opera. She was born to the purple of the Tenderloin. Let us hope the Schubert brothers entice her away from the Metropolitan Opera House. Fritz is a bore.

MME. CALVE will give a song recital at the Waldorf-Astoria on the 17th of March, singing the quaint melodies of old France, or the quaint old melodies of France, or the old melodies of quaint old France. There is no truth in the report that the money to be taken in at this recital will be given to charity, and there is no reason why such a rumor should have been floated. Someone says that this is Mme. Calvé's first concert in New York, but we believe she has sung in concerts before, and now she says she is going to make a con-

cert tour of the United States next year. There is money in this—for Calvé. That is what she is singing for.

A RECENT issue of the *Pall Mall Gazette* prints an interesting story of the arrival last month in Rome of Adelina Patti and the celebration of her fifty-ninth birthday on February 10, and adds:

She is stopping at the Quirinal Hotel, where she occupies the most sumptuous apartments, which is still called the Verdi suite, after the great composer who last lived in it when he came to Rome for the first presentation of "Falstaff." Although Madame Patti says to everyone that she has come to the Eternal City for rest, all those who have visited her are surprised at the little impression which time makes on her ever interesting personality.

ALL of us should be very happy now that Mr. Grau has purchased a home in this city, for it proves that he has changed his mind and decided, after all, not to give up operatic management. A pallor was observable on the physiognomies of our citizens when the news was first published giving in an interview Mr. Grau's purpose of abandoning our friends across sea and retiring from the management of the opera. But now all is again serene and happy, and we are sure of a continuation of the annual slipshod operatic show on Broadway, for a really artistic opera in this country, with foreign stars, would extinguish all hope for American music. Mr. Grau's management offers, at least, an opening, because it is rejected by musicians, and is a mere outlet for fashion. So thanks be to Grau, and with the hope that he will own the whole row before he gets through, we remain as usual. There are some things in this world to be thankful for after all.

WHAT are the daily papers going to do to fill space now that Prince Henry has gone? What did they use to fill space before he came? Was it all trash? Was it useful information? If it was useful information it was abandoned to go into all these elaborate details of the monotonous rounds of our amiable visitor and guest. Last Sunday the *Herald* published a series of illustrations of Paderewski at work composing "Manru," and there he was seated at a piano. When a composer who can play piano is seated at a piano he is supposed to play and not to compose. When he composes he is seated at a table or desk, and, if possible, as far from the piano as he can get, for if there is one blighting influence upon orchestral and vocal composition it is the piano.

The sore effect upon music of such arrant nonsense as we see daily in the daily papers cannot be overestimated. It is actually harrowing at times, and there is no remedy. The music critics of the daily papers have no relations with the other departments of their papers, and when they arise in the morning and see this kind of drivel it drives them nearly insane, and no wonder.

THAT was the proper thing on the part of Mr. Frank Damrosch when he admonished the young people at his symphony concerts against their applauding of the soloists as the latter appeared on the stage. We are driving this personal equation rapidly into the ground through the radical application we are making of it, and one of these days a complete revulsion will overtake us, and it is just at such moments as the one introduced by Mr. Frank Damrosch when he called attention to the evil that helps forcibly to call our attention to it.

The culture of the concrete ego here in America is the impediment to all progress in art, and is destructive of any true art sentiment if we should happen to possess it. It is always the woman or the man or the prodigy, and not what the man or the woman

or the prodigy does; the person, not the production. It is the "Star" system all the way through, and in consequence our estimates of all art creations necessarily become inverted. We do not hear or see the abstract work, the objective design or purpose. All we hear here is Signor or M. de or Mme. or Signora or Frau, and all we see is the painter or sculptor. What we should hear is the work, but in place of that we watch the singer or player, write of his gait, his hair or his whiskers, speak of her dresses or dogs, fill columns with the personal gossip of the people, and lose sight entirely of the purpose of their presence.

It is really a nice state of affairs, and it offers sufficient material to supply unlimited comment to a sociologist—just this one feature, this inversion of the object of art. The result must be obvious. History repeats itself, and we will find it here just as it was in the past, and that is a fierce degeneracy of taste, with a complementary advancement of personal prowess and influence, until the nausea sets in and then—look out. Like in a commercial panic values will cease, and there will be no opportunity offered for ordinary sustenance to the very people who are now worshipped by our insane public.

This is not pessimistic, because it is a high form of optimism to appreciate the truth of conditions, even if they are discouraging, for in the end it must be to the good. It is merely a fermentation, a kind of working out—this star system which blinds us to the constellations and permits us to see only the one passing meteor.

The stars themselves are merely the puppets of the play; they are not the cause and naturally not the effect, but the physical evidence, the factor in the phenomena. They do as they are ordered by public opinion, by taste, by fashion. Hence they are also bound when the reaction sets in to be the victims.

WHAT might be called an *Apologia pro sua opera* was made by Paderewski in last Sunday's *Herald*. He declares that to-day there is no longer originality in music, which recalls the remark once made by Mr. De Koven to the effect that as the

#### PADEREWSKI AS APOLOGIST.

scale consisted of only seven

notes modern composers were bound to stumble on the melodic combinations of their predecessors! However, let us hear Paderewski in the role of a special pleader:

"Someone has thought that 'Manru' was not all my own,"

he said. Some of the learned ones in America who had found suggestions, reminiscences and likenesses of former masters in his work had wounded him. "They have said there were suggestions from Wagner."

"But there is no such thing as stealing a theme in music," he continued. He was now aggressively defensive. "In music absolute originality does not exist. It is the temperament of the composer that makes his work. In method one cannot help but follow those who have gone before. When a great genius like Wagner introduces a method that will give better expression to an idea, it is not only not a sin to follow it, but it is a duty to follow it. In employing such a method it concerns not so much the idea as its treatment in a musical way."

M. Paderewski was evidently deeply in earnest. "A piece of music must be built like a house, or a church," he went on. "You would not accuse an architect of being a copyist if he put windows in a house, would you? And yet he is merely doing what others have done. Likewise, when you read the works of the great poets, you would not accuse Browning or Longfellow of plagiarism if they used the same style of verse as someone else? Their thoughts you would consider and not so much their method."

"Music, you see, is different from poetry. It appeals to the ear. A sound, or a combination of sounds in a work that only have to do with the method, may remind one of some other music, and the whole is set down as not original. Let us look at the prelude to the third act in 'Manru.' That has been criticised. There is one run, a little run, that reminds one of 'Die Walküre.' I knew it. I tried to avoid it, but could not. Others heard it and they talk of the suggestion from 'Die Walküre.'"

"Yet the first theme is not the same. The second theme is not the same, the orchestration is not the same. I defy

anyone to show that anything except this one little run is borrowed. Yet for this detail of method the prelude is condemned."

M. Paderewski was becoming eloquent in defense of his work. "If I were to make an analysis, I could show a likeness in method among the greatest of composers. For instance, look at Schumann's Concerto in A minor. The first theme is taken almost wholly in method from Mendelssohn. And Wagner, in his first period and even well into the second period, is not entirely original. One may easily find the influence of Weber and then of Meyerbeer."

"Beethoven was not free from the influence of other masters, for, in his works, we often find the suggestion of Mozart. And witness also the first concerto of Chopin. Is it not suggestive very strongly of Hummel?"

"And 'Carmen.' Can we not find here an enormous influence exerted by Gounod? And it not only reminds you of Gounod, but some of the themes, as sung, are taken wholly from Spanish music. The 'Habanero' is not even Bizet's, but in all the scores that are published is shown to be taken from a composer who was alive when the opera was written."

"Otello" was composed since Wagner died. It is new, newer than Wagner.

It may be noticed in the above that the pianist says that individual treatment is the chief claim of a new composer and not ideas. In another place he remarks rather contradictorily that method may be followed without danger of plagiarism. In a word you may borrow Wagner's style, which is his method, as well as his ideas! We agree that individuality, temperament and style cover weakness of thematic invention. Bizet was a great temperament. He did not invent much. Yet "Carmen" is a masterpiece. All great composers began by borrowing—but their borrowings were assimilated by their genius!

IT might as well be definitely understood that the criticisms of this paper and its official, editorial opinions on music or musicians are not influenced by its business department. No amount of advertising can exert any influence upon the artistic inclination of this publication; the paper is independent and does not need such influence either for its existence or its future development.

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At a late sale of autographs in Berlin some documents sold at a high price. A musical manuscript of Beethoven, of eight folio pages sold for 405 marks (say \$100), and a letter of four pages, February 8, 1823, to Zelter, brought 390 marks (\$98).

#### MUSICAL

#### AUTOGRAPHS.

In this Beethoven asks Zelter to subscribe to the Singakademie for his grand mass (op. 123, Messa Solennis): "For many years always ailing and therefore not in the best condition, I take refuge in these means. With true respect I embrace you, my fellow in art—Your friend Beethoven." A three page letter of Schubert brought a high price. He wrote May 19, 1819, in an excited condition to Hüttenbrenner: "You are a

scoundrel, that is true! Now this, now that girl is in his head. The devil take all girls if you let yourself be so easily bewitched by them." The letter is also musically interesting, as it contains his opinion of Rossini, whose "Otello" was then being given in Vienna. "Extraordinary genius cannot be denied him; the instrumentation is often highly original, the vocal part also." This was knocked down for 550 marks (\$135). A like manuscript of Schubert brought \$140; it is an air from the melodrama, "The Magic Harp." Richard Wagner also brought high prices. Three hundred marks were offered for an incomplete manuscript, a march-like piece for grand orchestra. A hitherto unknown manuscript poem, addressed to Tishatschek, who was to sing "Lohengrin" in Rostock. It consisted only of twelve lines and brought \$40. In an unprinted letter to Kallewoda, February 16, 1863, Wagner wrote: "I am used to have fortune pass by me." Wagner had at that time an intention of buying a bit of land, and reckoned on a "lucky accident." "I am going to St. Petersburg to make some money by some concerts." A musical manuscript by Karl Maria von Weber, containing three songs, "Gute Nacht," "Ermanterung" and "Freiheitslied" was sold for 300 marks. The author of a still valuable Music Lexicon, Johann Gottfr. Walther, a good friend of J. S. Bach, was represented by a folio volume, "Choral Arrangements" for organ, which brought 305 marks. A dedication by F. Mendelssohn Bartholdy, written when he was eight years old to his sister Fanny on her birthday, "Keep this dear Fanny, as a token of the love of your brother, F. Mendelssohn, 1817, Berlin, November 14," was also in the collection.

THE Grau opera season ended last Saturday night with "Carmen." It began December 23 with "Tristan and Isolde" and lasted just eleven weeks. There were thirty-three subscription evenings, eleven subscription matinees, ten Saturday

nights at popular prices, one at extra prices and nine extra performances, including the four afternoons devoted to the "Ring," in all sixty-eight performances, four of which were double bills. Wagner still leads as a favorite, Verdi following with nine performances to the former's sixteen. Gounod is next in the list, Massenet last. Paderewski's "Manru" was given three times.

Mr. Krehbiel's table is as usual the most complete. We reproduce it from last Sunday's *Tribune*:

Operas.	First Performance.	Subscription.	Extra.	Total.
Tristan und Isolde.....	Dec. 23	3	0	3
Romeo et Juliette.....	Dec. 25	2	1	3
Don Pasquale.....	Dec. 27	1	0	1
Faust.....	Dec. 28	3	2	5
Carmen.....	Dec. 30	4	3	7
Nozze di Figaro.....	Jan. 1	2	0	2
Tosca.....	Jan. 3	2	1	3
La Traviata.....	Jan. 4	0	1	1
La Fille du Regiment.....	Jan. 6	3	0	3
Cavalleria Rusticana.....	Jan. 6	3	1	4
Lohengrin.....	Jan. 8	3	1	4
Die Walküre.....	Jan. 13	2	1	3
Aida.....	Jan. 17	4	1	5
I Pagliacci.....	Jan. 18	0	1	1
Tannhäuser.....	Jan. 20	1	1	2
Messaline.....	Jan. 22	3	0	3
Die Meistersinger.....	Jan. 24	1	0	1
Il Flauto Magico.....	Jan. 27	3	0	3
Les Huguenots.....	Jan. 29	2	1	3
Otello.....	Jan. 31	2	1	3
Manru.....	Feb. 14	2	1	3
Le Cid.....	Feb. 19	1	1	2
Das Rheingold.....	Feb. 24	0	1	1
Siegfried.....	Mar. 4	0	1	1
Götterdämmerung.....	Mar. 6	1	1	1
Total.....		47	21	68

There were performances in Philadelphia and a big road tour West, as far as San Francisco, before the company came to New York. Sunday nights were as usual given over to popular concerts, at

which were heard, among other music, Rossini's "Stabat Mater," Verdi's Requiem and Händel's "Messiah." "Messaline" and "Manru" were the only two new operas produced, though a Verdi cycle was promised. "The Daughter of the Regiment" was revived for Madame Sembrich. Money was made, it is said, by the Maurice Grau Opera Company stockholders. The Prince Henry gala night proved a lucky speculation. The company is now on tour; Boston, Chicago and elsewhere.

SOME TIME ago there was a rumor that Richard Arnold, the veteran concertmaster of the Philharmonic Society, was considering a resignation of his duties of the post he has filled so long and so notably. This rumor was denied. Again

#### A PHILHARMONIC INNOVATION.

and only last week we heard that owing to his numerous pupils Mr. Arnold would vacate the concertmaster's chair at the end of this season. He feels, so it is said, that he has sacrificed too long personal affairs, pupils and concert engagements because of his strenuous devotion to the Philharmonic Society. Whether this be so or not we cannot say. Mr. Arnold will probably tell the readers of THE MUSICAL COURIER the true facts in due time.

What gives color to this rumor, however, is the printed circular. We have seen a preamble and resolutions setting forth that in the event of a vacancy of the position of concertmaster to the Philharmonic Orchestra there will be a private competition held for the place instead of the old system, which was a progressive one; as one man died, resigned or dropped out the man in the next seat moved into the vacant one. Concertmasters were not chosen, but had their greatness thrust upon them by accident. Now all this is to be done away with, and we cannot but think that the innovation is anything short of a blessing for the musical interests of the Philharmonic Society. It is a European custom. The candidate here must play a concerto by Mendelssohn, Beethoven or Brahms, and must be a *prima vista* reader besides, to qualify for the position. It would not be a bad idea if this method of selection were extended throughout the band from the violins to the *tympani*. The resolutions are being now circulated among the members of the Philharmonic Society. We have read them.

ACCORDING to reports issued on Monday from sources at the Metropolitan Opera House the receipts during this season just closed amount to \$1,300,000, and it is furthermore stated that Mr. Grau proposes to reorganize the company, which

#### THE RESULT OF THE SEASON.

is through now with its lease, and a new basis is to be established. The receipts are more than the total receipts for music in this community in all other directions of a public nature. All concerts, including Paderewski's, the Philharmonic subscription and all other public performances of orchestra, recitals or otherwise, tending toward a patronage of the public, diminish in their totality next to this sum which, in its overwhelming amount, submerges the whole musical life of the city. It is not a patronage of musicians, however, nor is it a patronage of the musical public, for the sum represents the amount paid by fashion to sustain the opera. The musical people of New York do not sustain the opera, and could not, for the reason that they could not contribute such enormous sums as are necessary to pay the salaries of the foreign singers. Without fashion, therefore, there could be no opera at the Metropolitan, and without fashion there would therefore be music in its true sense, cultivated properly, conscientiously, and with that scrupulous

intention that must be at the basis of all art effort.

In the New York *Herald* of Monday last there was a statement which says: "No figures can be had on the gala performance to Prince Henry, but the profits were large." It is to-day a question as to how this arrangement was made. The reception given to Prince Henry was a municipal affair. Was it intended that these large profits, estimated all the way from \$30,000 to \$50,000, should flow into the treasury of the Metropolitan Opera Company and its stockholders?

If so, under what charter privileges, under what moral privileges, under what legal privileges, was such an arrangement perfected under the Reformed Administration? Had this thing taken place under Tammany the daily papers would have immediately investigated the question as to how a Tammany mayor, or Tammany alderman, or Tammany officials juggled with the Metropolitan Opera Company for the purpose of getting up a great money-making scheme, and so long as this question would have been brought up under a Tammany régime, it is only fair to the Reformed régime to bring it to its attention, because we do not care to have the Reformed régime smirched by Tammany methods. It is, therefore, perfectly correct to ask, how is it that the visit of Prince Henry was used as a means to arrange a big profitable enterprise for a private corporation? What were the arrangements made by the authorities with the Metropolitan Opera House people for the performance which was given to Prince Henry? It is quite a question, very neat and, at the same time, very interesting.

MR. FINCK had the following to say in the *Evening Post*:

"The London *Spectator* expresses the belief that the time may come when all music will be soundless. Everyone interested in the art will be able to read and enjoy full scores, so that expensive performances and troublesome rehearsals will become things of the past. The faculty of hearing music in one's head varies greatly with different individuals. Many can recall simple melodies, while the number who can also hear harmonies and orchestral colors in the mind's ear is much smaller. Great composers, like Beethoven and Wagner, had this faculty in perfection, though it is said in regard to Beethoven that he never heard any of his melodies in the tones of the human voice, but always in those of some particular instrument. Hans Richter has left it on record that during the months he lived in Wagner's house, when that composer was busy writing the complicated 'Meistersinger' score, he never once heard him touch the piano; which proves that he must have evolved and heard the full score in his head. Boito is reported to have said that he preferred to read the masterpieces of Bach in score rather than hear them performed, on the ground that they are even finer and more impressive on paper than when translated into sound. It is likely, however, that several millions of years will elapse before music lovers in general will have this faculty of reading and mentally hearing music. In the meantime the audible performances will go on at the old stands."

A monument to Charles Gounod will be erected in the Parc Monceau, Paris. It is the work of Antonin Mercier, and consists of a high pillar supporting the composer's bust. At the foot is a group with Marguerite, Sappho and Julie to the right, and on the left the Genius of Harmony at a piano.

A series of historical chamber concerts was opened lately by Karl Johannessen at Birmingham, England. The concerts, which are preceded by explanatory lectures, are devoted to works from the sixteenth century downward. Arnold Dolmetsch spoke on the harpsichord and the earlier string instruments, and S. von der Straeten and others are announced for the rest of the lecture series.



THE GRAAL.

Snow here on hill and dale; the winter night  
Uplifts to Him on high its chalice white—

I lift my heart up, my nocturnal heart,  
Dear God, unto Thy pale infinity.  
I know that all is silence, that Thou art  
The Lie—and yet my poor lips pray to Thee,

And my knees; I know that Thy great hands are bound,  
The eyes shut fast; Thy deaf ears hear no sound  
Of all the despairing cries that rise and rise,  
Storming forever to Thy vacant skies;

I know that all is taciturn on high  
That nought, for which my avid soul doth die,  
Exists, that nothing lives, but I, but I,  
The dreamer of pale things—

Sunlight and clod  
And life that spends its little hoard  
And rots to nothing in the rotting sod—  
Have pity upon all my folly, Lord,  
I have such need to pray unto Thy silence, God.

The winter night—there is snow on hill and vale—  
Holds up toward Him on high its empty graal.

—Written for THE MUSICAL COURIER by VANCE THOMPSON.

#### "STRAUSS CONTRA WAGNER."

It has begun. The pamphleteer has staked off an arena and into it has thrust the two Richards—the one of Berlin against the other of Bayreuth. The symphonic poem is made to do battle with the music drama, and the thumb of public opinion is ready to signal the death of the weaker.

I dread to think that we are once more on the eve of being deluged with musical pamphlets; it has not been so long ago that one had to be fished out of the sea of Wagner literature, and standing once more on mother earth realized that the real issue—Wagner's music—had been lost sight of in the flux of hair-splitting controversy. Unfortunately—and herein lies the chief regret—it all has done the Wagner cause no good; he is more misunderstood to-day than ever he was, and meanings are read into his works which did not enter Richard's mind even when he was standing on his head before Nietzsche. It will take at least another generation of listeners, not of pamphlet writers, to judge him and then range him in the scheme of musical things; at present his position is difficult of definition.

The beginning is sane enough. I have been going over a brochure by Dr. Erich Urban, which has come from over the seas and is called "Strauss Contra Wagner." The writer, who is a son of the late Heinrich Urban, sits firmly in his saddle of arguments and is no dolt of a hero worshiper. He believes—as you shall see—that even the Strauss fire of genius leaves slag.

He begins by admitting Wagner's musicianship cheerfully, sanely; and he protests that his remarks against Wagner are aimed at Wagner the æsthetic, the theorist—not the musician. But what seems to have enraged him to the point of writing is that Wagner's individuality has encroached upon the

neighboring art domains and has done an endless amount of damage there; so it is time to refuse admittance to the intruder.

He admits that Wagner's place in musical history is unique. A half century has elapsed since the Weimar *première* of "Lohengrin" gave birth to the Wagner movement, a quarter of a century since the first Bayreuth fanfare, and even to-day the mention of Wagner's name in an assembly of art lovers precipitates discussion and quarrel. The present generation laughs at the objections raised by the ancient anti-Wagnerite, such as "noisy instrumentation" and "lack of melody"; but it realizes that the attraction with which Wagner lures is not a sound one; that we are drawn toward it and then repelled. And as we turn away from it we realize that the "Wagner theory" has attacked us.

If heretofore we had believed that a masterpiece of art was self-contained and carried in itself its explanation, we now learn—through Wagner's mode of exploitation and self-advertising—to know all about the composer's theories and personality; are made acquainted with his æsthetic formulæ and keys which he put to the double use of protecting himself and attacking his deniers. Of course Bach, Mozart and Beethoven had no need of æsthetic *éclaircissements*—they wrote music for their generation; but Wagner was writing for the future, and explanations were owing the public. And his friends out-Wagnered Wagner in their explanations of him and his explanations.

But whatever the means, it was necessary that he be understood quickly; money must be forthcoming, for what availed it to be a *Übermensch* if there were not sufficient means to live in "*Übermenschliches*" splendor?

And in whatever direction Richard turned—they were, as you know, numerous, and ranged from vegetarianism to religion—some one of his disciples stood ready with a written explanation and a new, more glowing title for the "Master."

Such a musical constituency never had existed before, and the Wagnerite gradually grew to greater importance than Wagner himself had attained. This gave rise to the music guides who smelt at every measure, inverted it and then stood ready to explain it. This business of elucidation became an active one, and it has reached a stage impossible to realize sanely. For instance, a booklet has been written on the significance of the "Morning call" in "Parsifal"; and the prelude to "Rheingold," which to every rational listener depicts successfully the surging of the Rhine, is described as representing "the molding of the earth planet out of chaos, also the development of our world through the several periods—geologic, botanic and zoologic—to the birth of human consciousness—or, expressed according to Schopenhauer, from the lowest to the highest stage of objectivity of the Universal Will." Is it even necessary to smile at this to-day?

Then Dr. Urban attacks Wagner on his art position. He believed first in drama, then in music and finally in a union of the arts—and having taken this stand he defended it with theories. Urban believes that Wagner was driven to writing his own librettos not because he felt the voicing need of the poet but simply because he could not find anyone to write them for him. In his youth Wagner cried exultantly: "I am a musician," but when age dimmed his faculties and dulled his powers of discrimination he mumbled: "I am a poet." And in his wildest moments of excuse making he fancied he had discovered among the Greeks a precedent for a classic combination of the two arts.

Yet he must have known that there was absolutely no comparison to be made between the music of those days and that which was brewing in his own brain. But anything for a makeshift if it only half served his purpose: his disciples would make the

second half serve by explaining the first one to the public.

Besides this there was the choral movement of Beethoven's Ninth Symphony to fall back upon as a precedent proving the inadequacy of instrumental music alone as a medium for the expression of a greater message. Wagner put his theories into practice, and the results are filling the stages of opera houses the world over.



A chapter of the pamphlet is devoted to showing the inconsistency of this combination of divergent arts. We all know—and most of us acknowledge it these days—that the opera is a bastard art form, that it has no severely artistic reasons for existence, being at best a compromise. Public approval has been stamped upon it, and artists have by their effort made it appear better than it really is.

I believe it will live as long as the symphony. If it satisfies neither the eye nor the ear it at least fills both and so appeases them. The public still hunts thrills; and the amphitheatre having been outmoded the theatre is sought for goose flesh. Now at a concert none of this is to be found—at least not for the average one; so he goes to the opera where scenic situations delude his senses while music fills his ears. The opera—the music-drama, call it what you will—was invented to fill a public want; and after all the public is very much the same to-day as it was in the seventeenth century.



Having carved Richard Wagner's theories into very thin slices the writer admits that, despite all this propaganda for Wagner and his music—not at all the same thing—the average German to-day is able to appreciate the "Tannhäuser March" and the Bridal Chorus from "Lohengrin"; beyond that his comprehension of Richard's music ceases. Rather a rude summing up this, is it not?

And having dragged the reader into this *cul de sac*, how are both to get out? Easily. He is unencumbered by the Wagner theories; he leaves them exactly where Wagner left them and where probably they will remain untried until the crack of opera doom. Then he simply retraces his steps to Beethoven's Ninth Symphony and with a courteous bow introduces us to Liszt.



Liszt realized as fully as Wagner that the inherited forms were inadequate for further expression; that what had been said in them had been expressed so completely that only failure lay in that direction.

But Liszt argued that salvation must be found in music proper, not in a combination; and if existing forms were a hindrance, then simply break through them—but remain within the general outlines of the symphony.

We all know that out of this the symphonic poem arose. But, once having created it, he grew afraid of the magnitude it threatened to assume. Here he had brought into the world a cockatrice and had to avoid its glance. The new form meant death to musical convention. It demanded that the musical idea should dictate the form, that the boundaries of the composition should become identical with those of the idea. Liszt made several attempts and then faltered. Tradition was one of his idols and his convictions had not the bravery of heresy.



There were several who might have taken up the problem where it had forsaken Liszt and at least advanced it along the line of nationality. Tchaikowsky, Dvorák and Sinding all worked in the same general direction, but hardly outstripped Liszt's efforts, and believed even more in the recognition of the formal than he had. The curious part about them all—as Dr. Urban remarks—is that they seemed not to realize the impossibility

of advancing when formulæ clogged every step and ideas had to be trimmed and crowded to meet the outlines prescribed by men who had had other thoughts, had lived in another age.

At this point there appears on the field a young composer who had cheerfully broken through the boundaries of ancient forms and yet had not been unsexed by the allurements of the music drama and the program music of Liszt's later period. Now Richard Strauss is pushed into the arena.



A hasty and rational biography of Richard Strauss follows. The boy's precocity is charmingly waved aside: "Strauss began to play piano at the age of four and at six composed a 'Schneider-polka.' But this counts for very little. I not only played the piano at four years but at the same time composed a 'Fliegenwalzer' in C major—the tonality of innocence. But further than my opus 1 I have never advanced."

And as a blow to the gushing ones who soon will be ready to swallow everything Strauss has ever written—and aggravate an attack of indigestion, too—Dr. Urban declares that he knows of no composer who in his earlier works showed so little of his individuality as Strauss did. Haydn, Mozart, Beethoven, then through Mendelssohn to Chopin, Schumann and Brahms—this had been his musical diet fed to him by Alexander Ritter.

Only in op. 14, "Wanderer's Sturmlied," do the daring features peep from behind the classic mask. In some of the earlier works there sounds Schumann—and the Schumann beloved by the *Backfisch*, at that; then again Wagner—he of "Tannhäuser"; a Mendelssohn of the worst type and last, but not least, Beethoven. Incidentally also Haydn, Raff, Weber.

All these showed amazing technic: Strauss was simply trying it all on the dogs first. Then he chose finally—none of them but himself. And when he swung the axe of destruction into tradition and conventional forms he had behind him a thorough training and a careful experience.



Strauss credits Ritter with too much, thinks Urban. Does not von Bülow count heavily in his education and the molding of his trend? Von Bülow changed his idols as frequently as he did his linen, and such tutorship must have awakened in Strauss the keenest interest, and have sharpened his perception tremendously.

All that may have been doubtful about the path he intended to pursue disappears with the three tone poems "Don Juan," "Macbeth" and "Tod und Verklärung." Hereafter his work bears the earmarks of a strong and unerring individuality. Here is a man who is clearing the horizon for himself, and, where necessary, doing it with force and brutality; a man who glances over the top of small things; his look directed at the meaningful and important big factors; one who is truthful at the expense of tradition; symphonic forms are no longer recognizable, but his work is knitted by the bigness of the idea. In "Tod und Verklärung" a single movement suffices as a single idea underlies it all; and this single idea is simple. But its simplicity is the result of many experiences, and it does not return to Nature, but arrives at Nature's goal. And the carrying out of the sum of this idea—the orchestration and technic of counterpoint had never before been achieved as now it was.

Dr. Urban makes these statements unhesitatingly.



By the time Strauss had achieved the "Heldenleben" he had fought for thirteen years with the problem of "Program Music," and had cleared it up to his entire satisfaction—as the latter composition shows. But this intervening period had been

given over to the development of the symphonic poem as Liszt had left it.

Here we must except his one serious opera—"Guntram"—which is an interloper; for the rest his advance is marked by "Eulenspiegel," "Don Quixote" and "Zarathustra" up to "Heldenleben."

Urban hears in "Heldenleben" an answer to "Zarathustra"; and he judges "Don Quixote" a prank—"épater les bourgeois." He makes the strong point that the titles to these works are rudiments of a past, that they might be missed out and still not affect the enjoyment of the work in the least. He does not believe, for instance, that "Also Sprach" was incited or inspired by Nietzsche's book, but that the composition arose when Strauss discovered that Nietzsche's philosophical ideas and his own musical ones were of one and the same origin: the yearning of the present generation after a new human goal. And, of course, he voiced this in music, which is the composer's means of expression.

The same idea is expressed in both "Also Sprach" and "Heldenleben." Urban declares that these titles might be exchanged safely.

The usual cry of the purists against all program music is simply tossed aside: If any idea underlies a composition, then it becomes program music. And every great composition has a foundation of ideas.

The sub-titles to the different episodes of "Heldenleben" are not guide posts for the composer, but simply an aid for the listener. They came to life after the composition was born, not before.



In "Heldenleben" the writer sees the accomplishment of the real art work of the future, that chimera of which Wagner dreamed. Here music is unhampered by words, and is still crammed with dramatic action. Here there is no singer with faulty enunciation; no grotesquely painted canvas; no obstinate drops; nothing out of key. Regard the work from whatever viewpoint you will and it does not fail to satisfy.

The Bayreuth combination of art forms has been followed by a stagnation of German talent simply because Wagner was on the wrong path.

And the opera? That, contends Dr. Urban, belongs to the plastic arts, and should be felt to the Italians and the Frenchmen, who have much of the talent necessary to satisfy the public demands. He does not regard patiently Strauss' latest work—"Feuersnoth." He has hopes of a national musical art, and thinks Strauss the artistic Messiah. Of the stage he will have none.



How does this all strike you? Are you for absolute music or do you revel in the luxuriance of indifferent singing, second rate orchestras, hasty rehearsals, horrible stage management, stupid, overfed gabbling boxholders—in a word, latter day opera with all its vulgarity, degradation of art and sexual associations!



Paderewski vs. Paderewski was the exhilarating spectacle witnessed by musical New York last Saturday afternoon. "Manru" was sung at the opera and Paderewski sang on the keyboard of his Steinway grand (one of Henry Ziegler's prize poems on casters) at Carnegie Hall. Both buildings were filled to "the limit." Personally I prefer Paderewski the pianist to Paderewski the composer, but, as Henry Finck would say, that is my misfortune, not my fault. So to Carnegie Hall I went, and saw

with my own eyes and heard with my own ears the most extraordinary demonstration ever made in this city outside of a political convention. Now the man who can raise such an emotional rumpus must be a man of tremendous personal power. Paderewski is this man. It was not entirely his playing; he has played much better. I have spoken of his savage attack and his broader style. I enjoy them though euphony is not gained thereby. The virtuoso went through two sonatas, the C sharp minor of Beethoven, and the F sharp minor of Schumann as if pursued by the furies. In the Chopin Group he was less restless. The B major Nocturne, op. 62, was charming; the A flat Ballade I could not understand, for the new scheme of Paderewskian dynamics prove disquieting in Chopin climaxes. Then followed the C sharp minor Valse, two chants Polonais of Chopin-Liszt, Rubinstein's A minor Barcarolle, and the E major Polonaise of Liszt. After the smoke had cleared away from the battlefield the recalls began. They were: Second Liszt Rhapsody—God, what sloppy, cheap, gaudy, vulgar music this!—two vales by Rubinstein and Chopin, the "Nachtstück," by Schumann, and the F minor Etude by Liszt. This last was simply magical in coloring. Paderewski is an impressionist painter on the piano. He is all atmosphere, massed color and sunlight. Drawing line work is neglected for effects of tone. It is all very fascinating. His instrument stood the shocks of heavy chord attacks nobly. Not a unison budged. The enthusiasm was fabulous—there is no other word.

I reached "Manru" late, of course, and found the Opera House audience chilly by comparison. Paderewski did not appear, and the afternoon ended tamely. When his fingers wear away from too much playing and cutting coupons Paderewski will still draw big audiences by simply appearing, taking a seat and gazing at his admirers. Talk about the dancing manias of the Middle Ages! Here is a duplication, a musical St. Vitus' dance that may end in the pianist running for President of North and South America, and smashing the slates of every existing political party. Wall Street begins to view him with suspicious interest. His last recital is announced for March 29.



Alexander Lambert gave a dinner party in honor of Marcella Sembrich last Saturday night. The Paderewskis were present among other guests.



Mr. Gregg, in his interesting literary news column of the *Evening Sun*, printed the following item: "One of the criticisms on the book of Wagner's 'Tannhäuser,' when it was first produced, was that unhappy ending. It seems, however, that a more cheerful drama on the same subject was produced afterward by the widow of the theatre director Josef Schweitzer. The following announcement, quoted in the *Athenaeum* from a German paper, is said to have appeared on the program:

"MOST HONORED!—My husband, the late Josef Schweitzer, wrote this sterling drama, before he was summoned, after taking the blessed Sacrament, to that hereafter where he must render account of every sin. He wrote this piece with his heart's blood, and felt the strong power of love without ever having visited the Venusberg. I pray that this play by my late husband be not confused with this opera by Richard Wagner, with whose opinions he had nothing in common. My husband has treated love as something deep, strong and beautiful, just as he, as a man, felt it, and of this I can bear the

best testimony; above all, so that every one who sees his piece may sympathize with the hero Tannhäuser and the heroine Elizabeth, who at the close marry, and do not die, whereby a thoroughly pleasant evening is assured to you who attend the performance.

KAROLINE SCHWEITZER,  
'Directress and successor of the poet of the piece, the late Josef Schweitzer.'



Here is another of Philip Hale's nocturnes in prose. It might be read as a latterday preface to Chopin's Rain-Drop Prelude:

"The court would be quiet were it not for the rain. It is late, and even the cougher in the opposite flat has at last found rest. There is a splash, splash of rain drops, and now and then half-melted ice crackles and falls. The insomniac one listens uneasily. There was a time when the sound of rain on shingles lulled him, drugged him to refreshing, dreamless sleep. Now the rain drops excite him. They drop so far. The apartment house has four stories, but there are two basements, and the bottom of the court is level with the furnace floor. The man reckons the time of the ice falling from gutter to ground. He would fall quicker. The splash would be louder and it might leave a brilliant color effect on the scanty and dirty snow. Would he fall gracefully, as one devitalized? Or would there be time for him to make curious motions in the air? There would be no one to see him, to remember the sight, to describe it at breakfast, and then at the office, and later at the club. Would he repent him of his courage, when it was too late? Would he suddenly see long-forgotten faces?

"The drops coax him from bed. Why should he leave it? He is warm and he would be at peace if he could only sleep. It seems as though arms were about him to bear him to the window. Someone at the bottom of the court is working a spell. Why should anyone wish him evil? He has wronged no one. Yet he knows that something strange is tempting his sudden exit from the chamber. He stiffens himself in the bed. He will not be dragged from it. The rain drops are still calling gently. "See how easy it is. See how quietly we go to our friends. You hear no shriek. If you were down below you would see nothing unpleasant. You cannot sleep in bed." He stops his ears. And then he is on the roof of a sky piercing building; he is again high up in the spire of the Antwerp Cathedral; he sits with Quasimodo on a tower of Notre Dame. But he is in his own room, he is in no danger of falling. The rain drops still murmur temptation; and now they are as the caressing voice of a woman whom he has not seen for years. Is it possible that she still longs for him?"



To show how well qualified for comic opera English is Fritz Scheff the story of her reply question might be told. It was on the rainy night of the gala performance, and a well-known society woman remonstrated with the little German girl for going abroad without rubbers in such wet weather.

"Oh, I will not wet my bottoms, my bottoms will not get wet," cried Fritz, exhibiting her dry slipper soles. Who says that she will not make a hit in the light opera Mr. de Koven is writing for her?



Henry K. Hadley's concert at Mendelssohn Hall Wednesday afternoon promises to be interesting. A group of his own songs will be sung and other of her compositions played. He has given a musical setting to a poem by young Theodore Steinway, son of the late William Steinway.

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**"MELOMANIACS."**

The Author Tells Something About His Book and Its Purposes.

THE author of "Melomaniacs," James Huneker, was asked if he had in view the elucidation of any problem when he made his curious medley of men, women, musicians, poets, painters, singers, fashionable melomaniacs and crazy philosophers.

"No," he replied, "the stories may have a vein of satire, they may be considered as a moral protest—indirectly moral and remotely protestant—against the huge doses of crude culture we gulp down in an age of hurry, money making and quick lunches; but they really were written at wide intervals, and, even strung together in book form, can hardly lay claim to a 'purpose.'"

**MUSICAL FANTASTICS.**

"There is community of theme, however; an attempt is made at a mask of music wherein the various figures—gay, tragic, ludicrous, commonplace and fantastic—disport themselves. It is a sort of carnival in prose—Wagner, Chopin, Ibsen, Nietzsche, Richard Strauss; and their poetic, wild, dramatic and anarchic ideas are presented to the reader in the form of fiction."

"Yes, but are not some of your tales rather morbid?" was asked. "Do they not describe a side of life hardly credible? In a word, don't you think these melomaniacs of yours verge dangerously near the latter half of your title—which I take, of course, to be a version of 'Fanatics of Music?'"

**TEMPERAMENT AND NERVES.**

"Quite so; the obvious sentimental treatment of musicians, whether singers, players or 'tone poets,' is avoided. I wish to show the true life of these people, their posing, their real joys and woes, their absolutely theatrial attitude toward life. We have been satiated with the heroic virtuoso, the self-sacrificing singer, the virtuous organist, the angel pie-faced choir boys, the demoniac violinist and the gloomy composer who solemnly treads the earth, melodies falling from heaven upon his ambrosial locks as pigeons alight on barn roofs.

"The fact, hitherto seemingly overlooked, is that artists of both sexes are very human—that is, they possess in more abundance than the average person those qualities which we admire in our race. They have the overplus; it is called temperament in great artists, nerves and nastiness in inferior ones. They love, hate, cry, laugh, eat, drink and sleep with more vehemence than the normal man of the street. And they are veritable children. Indeed, childish vanity is the keynote of their nature.

**MUSIC'S DARK PHASES.**

"All this may suggest the abnormal, may spell 'morbid' to many readers; but of course I have endeavored to steer

away from the ironically perverse in treatment even though my themes be called exotic. The Bohemian, the mock-Bohemian and the silly, gruesome nightside of this seamy existence I have dwelt upon at length. Music, you may not know, has its dark phases; it can be transformed into a tremendous agent for evil, as well as good. The Wagner parodies and the rather free portraits of Chopin are but the results of hearing too much of their music, reading too much about their absurdly sentimentalized personalities and writing too many criticisms of their music-dramas and piano pieces."

**CRITICISM AND SKEPTICISM.**

"You are a professional music critic, Mr. Huneker?"

"Yes; and don't you think that fact is sufficient explanation not alone for my choice of subject, but also for the occasional pessimistic tone which prevails in 'Melomaniacs?' Two decades of criticism are enough to turn a saint skeptical."

**Calvary M. E. Church Concert.**

AT Dr. Odell's church in Harlem a concert was given last Thursday evening in which various well-known artists participated, as follows: Mme. Anita Rio, soprano; Mrs. Adele Laeis Baldwin, alto; Alexander Howell, tenor (in place of Tenor A. Y. Cornell, who was to have sung); Dr. Carl Dufft, baritone; Franz Kaltenborn, violin; Corinne Wallenstein, accompanist, and Edward Lewis, reader.

There was a miscellaneous first part, followed by "In a Persian Garden." The concert began late, so it was out late, but it was none the less enjoyed by all.

Mrs. Baldwin sang gloriously her Nevin song, "Mighty Lak' a Rose" (which is dedicated to her), and her solos in the cycle calling forth abundant praise. Mr. Kaltenborn made a hit with his solos, while Dr. Dufft, Madame Rio and Mr. Howell were pleasing.

Regret was expressed at Mr. Cornell's inability to appear, inasmuch as he is the organist and director of the music at Calvary Church, and is heard too little in solo. Under his direction "The Creation" is soon to be given at this church.

**Robert J. Winterbottom Trinity Organ Recital, March 13.**

TOMORROW, Thursday, at 3:30 p. m., Mr. Winterbottom will play the following program at his recital at Trinity Church:

Benedictus .....	Palestrina
Prelude and Fugue in D minor.....	Bach
Aria Cantabile.....	Haydn
Marche Pontificale.....	De la Tombelle
Offertoire .....	Salome
Choral Hymn.....	Sala
Grand Chœur.....	Salome
Prelude .....	Bach
Jubil Overture.....	von Weber

Trinity organ is one of the oldest in the country, and the skill of the organist makes it well worth hearing. Admission free.

STENDER SUCCESS.—Miss Frieda Stender's appearance with the Apollo Club, February 20, at the Waldorf-Astoria, was a great popular and artistic success. She sang a Romanza from "William Tell" superbly; her phrasing, shading and enunciation were excellent, and showed that she has her wonderful voice under perfect control. Later on Miss Stender sang a group of songs, "Madrigal" (Chaminade), "Valse lente" (Leo Stern) and "La Foletta" (Marchesi), strengthening her reputation as a lieder singer of the first rank.

Last Sunday Miss Stender sang at a matinee concert of the Saengerbund in Brooklyn a group of songs by Louis V. Saar, the composer being the accompanist. The young singer's engagements for March are numerous, and several important city engagements are about to be concluded.

**BROOKLYN ARION SINGS BEFORE PRINCE HENRY.**

ONE hundred and fifty members of the Brooklyn Arion, under the direction of the regular conductor, Arthur Claassen, sang before Prince Henry at the Waldorf-Astoria last Sunday morning. The Brooklyn Arion is the society which won the handsome prize at the last Saengerfest held in Brooklyn in the summer of 1900. The prize is a rotary one, and the "crack" societies of the Northeastern Saengerbund will again enter the singing contest for the "trophy" at the Saengerfest to be held at Baltimore in the summer of 1903. The Brooklyn Arion have high hopes of capturing the prize again. The beautiful singing of the Brooklyn Arion is due to the large number of fine baritone and basso voices. If the tenors equaled in quality the low voices of Claassen's singers, then all other societies in the "bund" would have to look to their laurels. As it is, Prince Henry, after hearing the concert last Sunday morning in the Astor Gallery, declared he had never heard "sweeter singing by male voices."

The feature of the program was "The Prize Song." The other numbers included "Grüsse an die Heimath," by Kromer; "Old Flemish Serenade," by Kremser; "My Old Kentucky Home," and several German folksongs. By request of Prince Henry, the Arions sang that beautiful devotional song, "The Lord's Own Day," by Kreutzer. At the close of the concert the Prince congratulated Mr. Claassen, complimented the singing in the most eloquent German, and shook hands cordially with Mr. Claassen, Dr. Schildge, the chairman of the concert committee, and Mr. Scharmann, the honorary president of the society. The members of the society were summoned by telegrams to assemble for the concert, and at the appointed hour all were in their places.

**Francis Rogers.**

FRANCIS ROGERS announces a song recital for Thursday afternoon, March 20, at 3 o'clock, at the Gerrit Smith studio, 142 East Thirty-third street. There will be several novelties on the program, including a group of French songs of the day. His other engagements for the next fortnight are: March 14, New Canaan, Conn., miscellaneous concert; March 16, New York, Gaul's "Holy City," at the South Church; March 19, Morristown, N. J., "Elijah"; March 23, New York, "St. Paul," at the South Church. Here are some recent press clippings:

Mr. Rogers delighted by several qualities, a beautiful voice, an admirable vocal method, a mezzo voice of rare loveliness, brilliant high notes, a perfect legato and very musical phrasing.—Boston Transcript.

Mr. Rogers possesses a wealth of magnetism, uncommon appreciation and a voice of sympathy and power.—St. Louis Republic.

He has a good voice, a sympathetic personality, and he is a manly and refined singer. He has a particularly beautiful mezzo voice, perfect enunciation and an admirable style.—Baltimore Evening News.

**Wetzler's Songs.**

H. H. WETZLER'S songs continue to be sung with greatest success by prominent singers here and abroad, and are about to be published. The children's songs and the five German songs, op. 2, were published in Germany; the four Scotch ballads, op. 3, among them "Killiecrankie," which Bispham and Julian Walker have made such a popular success, are just being brought out by Schirmer. All these songs may be obtained from Schirmer's.

AN ERROR CORRECTED.—An error in punctuation in the report of Simon Buchhalter's concert published last week gave the impression that Mr. Buchhalter had studied abroad with Leschetizky. This was incorrect. Mr. Buchhalter has studied with a resident teacher, and is now planning to go abroad and continue his studies under Leschetizky.

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## MANTELLI.

A PRIMA DONNA who combines every essential quality of a great singer—voice, method, style, intellect and personal charm—is Mme. Eugenia Mantelli. This distinguished artist, who now is in the very zenith of her powers, has just returned to New York after an absence of nine months. During this time she has been touring South America, where she won a succession of triumphs. Indeed, her success in this musical country was unmatched by any prima donna who had preceded her. She sang in Buenos Ayres, Rio Janeiro, Montevideo, Valparaiso, Santiago de Chile, Lima and other cities of importance. Everywhere Madame Mantelli sang to large and demonstrative audiences, arousing unheard of enthusiasm. She captivated audiences and won critics, who bestowed upon her the most beautiful eulogiums. Among the warm hearted, music loving South Americans no singer ever gained a firmer foothold or won a greater multitude of admirers than Madame Mantelli. An artistic picture of her adorns the cover of this issue.

Madame Mantelli's successes in the musical centres of South America were such as previously she had won in Milan, Rome, Naples, Florence, Paris, Vienna, Berlin, London, Moscow, St. Petersburg, the principal cities of Australia, New York, Boston, Chicago, and dozens of other cities of the United States.

For five seasons Madame Mantelli was one of the favorites in Grau's Opera Company at the Metropolitan Opera House, New York, and she has been sadly missed this season by her numerous admirers who frequent the opera.

Madame Mantelli is held in the warmest esteem by the opera singers themselves. Any artist, no matter how high his reputation, counts it an honor to be associated with this prima donna. Many of her most ardent admirers are among the singers, who can best appreciate her consummate art.

Madame Mantelli has received enough favorable notices in the principal newspapers of Europe and America to fill hundreds of columns of this paper; indeed, they would afford abundant material for several volumes. Only a few of these can be reproduced here. The following, however, will serve to show in what esteem this artist is held in the cities in which she has sung:

## AMERICAN PRESS NOTICES.

Mme. Mantelli's Amneris was as picturesque and as stirring dramatic as it always has been in action, and her rich and beautiful voice, as well as her skill in song, conveyed in all essentials the large share of pleasure they have ever afforded her audiences in this exacting part.—The Boston Herald.

Mme. Mantelli's Siebel is familiar here, but on this occasion it made something more than its usual impression, and her singing of the "Flower Song" was exceptionally broad in style and admirable in musical emphasis.—Boston Herald.

It would be extremely difficult to improve upon any of them, and the character of the individual efforts of these artists can be readily appreciated when it is stated that all four were in the best form possible. Mantelli, in particular, has never sung with such authority and vigor of tone as she displayed last evening.—Chicago Times-Herald.

Madame Mantelli, an eminently capable and efficient member of the company, took the role of Azucena, displaying more dramatic talent than she has shown in any other role this season, and singing the familiar solos with a smooth, even tone, not lacking in power.—Chicago Record.

Madame Mantelli shared in the triumph, for we have never heard the part of Amneris sung so well in Boston; her work in the duet with Aida in the first act and with Rhadames in the fourth was something to be proud of, and the emphatic recalls she won were entirely deserved.—San Francisco Call.

The Stephano of Mme. Mantelli was a surprise to even her friends. She sang the music of the part with an ease and capacity that were worthy of all praise. And there was no greater enthusiasm shown in the course of the evening than that which she called forth. She remains one of the most capable and useful members of the company.—New York Sun.

Madame Mantelli was heard for the first time in concert, and acquitted herself well in "Nobil Signor," from Meyerbeer's "Les Huguenots." She was warmly applauded and sang for an encore "Si tu ni aimais," by Denza. Madame Mantelli is a decided acqui-

sition to the ranks of the opera singers of this season. Her voice last evening was clear, full and of a good ringing quality, and she sang with intelligence and considerable dramatic effect. Her work would be still more attractive if her breathing were not quite so marked, but, on the whole, she deserves distinct commendation for her singing.—New York Press.

Madame Mantelli, the soprano, whose rich tones and always admirable art are now creating a sensation in the opera, made her debut before the Sunday night audiences on this occasion and won their unequivocal approval. This distinguished lady sang "Nobil Signor," from "The Huguenots," in a manner that imperiled Madame Scalchi's long univalued renown in this aria, and the concert people instantly established the new singer in the favor which she has gained from the fashionable of grand opera.—New York Sun.

In Madame Mantelli Abbey & Grau have an excellent artist.—New York Herald.

The role of Emilia was in the competent hands of Madame Mantelli. It is not the great part, but its correct performance is necessary to the general effectiveness of the opera. It is fortunate, therefore, that so trustworthy a contralto is in the company.—New York Times.

## LONDON PRESS NOTICES.

Madame Mantelli, the Amneris of the cast, was enthusiastically recalled for her superb vocalization in the last act—a performance which quite reconciled the gods to the long twenty minutes' interval.—Echo.

The revival of "Favorita" was associated with the debut of Madame Mantelli, who has achieved great success during the recent New York season, says the program. The statement is no doubt accurate, and certainly Madame Mantelli proved worthy of it. The lady has a genuine mezzo soprano, a very rare voice nowadays, of very good quality, if with too much squills for insular ears. She sings the old music according to recognized traditions, seems an able vocalist, and has the precious gift of dramatic accent. The singing of Leonora's aria, "O mio Fernando," and especially the following cabaletta, was distinguished by all the best qualities a refined singer can possess.—The Illustrated Sporting and Dramatic News.

Madame Mantelli, although her true vocation is for more serious parts, proved an admirable Nancy, her vocal skill being effectively used in several instances.—Era.

Madame Mantelli as Ortrud sang and acted with far more power than her performance in "La Favorita" on Wednesday had led us to expect. She is evidently a highly gifted artist, possessing a temperament as well as voice and stage experience, and her future career here will be watched with interest.—The Observer.

Madame Mantelli was excellent in the small but important part of Maddalena, her share in the famous quartet, which received the usual encore, being noticeable for the clever way she produced the effect of laughter without loss of musical tone.—The Globe.

Madame Mantelli acted and sang with spirit as Nancy.—Daily Graphic.

Madame Mantelli as Nancy endeavored to be coquettish, but was more successful in her singing.—Musical News.

Madame Mantelli, who in "La Favorita" had of course had no opportunity of being vivacious, showed becoming liveliness in the part of Nancy.—The Speaker.

Madame Mantelli, with a rich and strong contralto, made in voice, manner and appearance as successful and dramatic an Ortrud as we ever happen to have seen.—Echo.

Madame Mantelli will leave Boston April 1 for a tour of twenty-five concerts in California. Associated with her will be Louis Blumenberg, the violoncellist, and a distinguished pianist. The tour will be conducted by Robert E. Johnston, who is Madame Mantelli's sole manager. Previous to her departure for the West Madame Mantelli will be heard in concert in Boston in connection with the artists who will accompany her to California.

MORRIS PIANO SCHOOL.—The recital given by Miss Noyes at the Morris Piano School last Thursday was most successful.

Miss Noyes shows much intelligence and self-possession, and plays clearly and musically. Her technic is good, but her pedalling is not what it will be some day. The Bach and Tchaikowsky numbers were played especially well.

Miss Simonson, who assisted, sang a number of songs in an artistic manner.

## VON KLENNER PUPILS' MUSICAL.

FIFTEEN of Mme. Evans von Klenner's pupils sang at the musicale which their teacher gave at the von Klenner studio last Saturday morning. Among the voices there was a happy blending of sopranos, mezzos and contraltos in the various stages of development. Madame von Klenner prepared the following program:

Duet, Barcarolle.....	Kücken
Misses Carnahan and Kefer.	
Serenade.....	L. Gregh
Miss M. E. Nickerson.	
May Time.....	Tosti
Miss Cordelia Gilman.	
Good-day, Marie.....	Pessard
Miss Matilde Parraga.	
Heart's Delight.....	Gilchrist
Mrs. Pauli-Schrader.	
As the Dawn.....	Cantor
Mrs. Sydney Rosenfeld.	
O Salutaris.....	Doss
Miss Leonora Pendas.	
We'll Sing of Love.....	Broissierl
Miss Elizabeth Kefer.	
Shall I Tell Her?.....	Wekerlin
Miss Florence Mayer.	
Marguerite's Cradle Song.....	Grieg
The Princess.....	Grieg
Rosenknope.....	Grieg
Miss Marie Griffen.	
Jerusalem.....	Mendelssohn
Miss Anna Ilgen.	
Sunrise.....	Wekerlin
Miss Maud Carnahan.	
Brahma.....	Bemberg
Miss Isabel Walbridge.	
May Morning.....	Denza
Miss Frances Byers.	
Rose Softly Blooming.....	Spohr
Mrs. Katharine Noack-Figue.	
Chanson Provençale.....	Dell' Acqua
Miss Ada L. Lohman.	

Miss Gilman, who was to appear in the second solo, and Mrs. Fiqué, announced for No. 14, were prevented from attending the musicale, Mrs. Fiqué on account of a professional engagement and Miss Gilman because of illness. Madame von Klenner, however, filled their places with two of her professional pupils—Miss Kathleen Howard, contralto, and Miss Frances Travers, soprano. Miss Howard sang "Summer Night," by Arthur Goring Thomas, and Miss Travers gave the Recitative and (farewell) Aria from Tchaikowsky's "Jeanne d'Arc." At Madame von Klenner's request several of the pupils changed their selections. Mrs. Schrader sang two songs by Franz, "Aus Meinen Grossen Schmerzen" and "Für Musik," in place of the Gilchrist song. Miss Pendas substituted an "Ave Maria" for "O, Salutaris," and Miss Lohman, who closed the musicale, sang the "Alleluiah" aria from Massenet's "Cid" in place of the "Chanson."

As is her custom at these informal musicales, Madame von Klenner prefaced the program with brief explanatory remarks. "Singing," she declared, "must give pleasure, or it could not be called singing." And this proved a good theme for the listeners of the morning, for in the fourteen solos and the one duet there was a continual flow of melody and that purity of diction which remains an art by itself. Although Italian, French and German are taught at the von Klenner School of Music, English, our own language, is never neglected. Two-thirds of the program last Saturday morning, was sung in English to the delight of the guests. In the matter of interpretation, too, there was cause for congratulation. The entire list of songs was sung from memory, another evidence of thorough training. Some of our professional singers with reputations in two continents, who still come before their audiences with the inevitable book in hand, might learn a thing or two by attending a von Klenner pupils' musicale. By the way, Madame von Klenner is "coaching" several professionals this winter.

The piano accompaniments last Saturday morning were played by Madame von Klenner with that sympathy and musical understanding which cannot fail to inspire the pupils to sing their best.

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# MUSICAL PEOPLE

The pupils of Miss May Moran gave a musical recital at her home, Corning, N. Y., on February 18.

The recital given by Mrs. Lucien Carter's pupils recently at St. Joseph, Mo., was a musical success.

Charles E. Hilton, a baritone pupil of Boris Ganapol, sang at the Franklin Street Settlement in Detroit last week.

The Detroit Ladies' Symphony Orchestra, assisted by Miss G. Miller, reader, gave an entertainment at Eloise recently.

Several of Harold Jarvis' pupils have recently appeared in recitals at Toronto, Ottawa, Montreal, Columbia and Rochester.

Miss Carolyn E. Haynes, of Marion, Ohio, will soon move to Washington, D. C., where she will give a piano recital in May.

Bertram Schwan, who made a hit at the recent concert of the Toledo Symphony Orchestra, is a pupil of Mrs. Inez Parmater, of the Michigan Conservatory of Music.

Miss Gertrude Wheeler, a former pianist of Detroit, is in that city to introduce the Whitney-Sweet kindergarten method, which will be used in several of the Detroit schools next season.

The lecture given by N. J. Corey, of Detroit, Thursday, at the Michigan Conservatory of Music, drew a large and appreciative audience. The illustrations were rendered by Henri Ern, N. J. Corey and Miss Martha Hohly.

Miss Harriet Lyon, of Sedalia, Mo., has received two flattering offers for her services—one from the Congregational Church in Quincy, to become a member of the church choir, and the other from a concert company which leaves Baltimore soon.

Among the cities that have already promised to send their choral clubs for the annual music festival next summer at Little Rock, Ark., are Prescott, Gurdon, Washington, Monticello, DeVal's Bluff, Pine Bluff, Camden, Forest City, Fort Smith and Fordyce.

Ben Stanley gave a song recital at St. Joseph, Mo., recently. About seventy-five people were present, and the participants in the program were Mrs. J. R. Scott, Miss Islieb, Mrs. O. G. Gleaves, Miss Gertrude Otten, Mrs. Hunt, Miss Rachel Teale and Louis Thompson. The composers were Brahms, Tchaikowsky, Coleridge Taylor, Richard Strauss, Chadwick, Wagner and Gounod.

## Henrietta Weber.

MISS HENRIETTE WEBER, who has just returned from a very successful tour with Carl E. Duff's quartet, is filling a number of local engagements this month. She played accompaniments at Miss Beebe's benefit concert last evening, and will appear in a like capacity at a Brooklyn charity concert, March 19, and at Yonkers, April 3. Miss Weber will be the solo pianist at Marie Hanlon's concert at the Waldorf, March 18; at Madame Newhaus' musicale, March 16, and at several private musicales before the end of Lent.

On Thursday evening, March 20, Miss Weber will give a concert for her own benefit at the Baldwin studios in Carnegie Hall, under distinguished patronage. The pianist will have the assistance of several well-known artists, and

will herself appear in the double capacity of pianist and accompanist.

The program in full of this concert will appear in the next issue of this paper.

## MENDELSSOHN TRIO CLUB CONCERT.

THE members of the Mendelssohn Trio Club gave their fifth and last concert of the season at the Hotel Majestic last Tuesday afternoon, March 4, at which they were assisted by Miss Melanie Guttman, soprano, and Albert Quesnel, tenor. The ballroom was crowded with a fashionable audience. During the season there was much interest shown in these concerts, and the patronage which they received was highly creditable to the residents in that section and the guests of the hotel. The trio is composed of excellent musicians—Alexander Saslavsky, violin; Victor Sorlin, 'cello, and Charles Gilbert Spross, pianist. The program at all five concerts showed variety and taste in the arrangement. That for the final concert follows:

Trio, op. 49, No. 1.....Mendelssohn  
Aria from Figaro's Hochzeit.....Mozart  
Miss Guttman.  
Sonata, for piano and violin, op. 137, No. 1.....Schubert  
Priere from Le Cid.....Massenet  
Mr. Quesnel.  
Trio, op. 32, D minor (by special request).....Arensky  
The beautiful Arensky Trio played at one of the earlier concerts was repeated by request of the subscribers. The club plays with warmth, a good musical tone and clean technic, and altogether should be congratulated for reaching such good results the first season. Both trios at the last concert were well played. There was much to admire also in the performance of the Schubert Sonata, by Messrs. Saslavsky and Spross. Both the the singers were well received. Miss Guttman sang the Mozart aria artistically. Mr. Quesnel, who was the soloist of the first concert which the club gave, again charmed the audience with his pure tenor voice and delightful singing.

## Broad Street Conservatory.

A LARGE audience attended the piano and violin recital given by the advanced pupils of the Broad Street Conservatory of Music in the concert hall of the conservatory, 1329 and 1331 South Broad street, Philadelphia, on Wednesday evening, March 5.

The students who took part displayed talent in a marked degree, and the entire affair reflected great credit on the director, Mr. Combs, and his able faculty. Here is the program:

Piano solo, From Long Ago.....J. Andrus  
Miss Lizzie Thomson.  
Piano solo, On the Seashore.....Mendelssohn  
Miss Maud Mitchell.  
Piano solo, Berceuse.....Grieg  
Miss Grace Jenkins.  
Violin solo, Concerto No. 7 (first movement).....De Beriot  
Miss Althea J. Cushing.  
Piano solo, Galatea.....Jensen  
Miss Mabel Phillips.  
Piano solo, Valse Chromatique.....Leschetizky  
Miss Zoe Sharp.  
Piano solo, Elektra.....Jensen  
Miss Mary E. Graff.  
Violin solo, Andante and Scherzo Capriccioso.....David  
Edmund Thiele.  
Piano solo, Barcarolle.....Godard  
Miss Estelle Lorance.  
Piano solo, Valse, op. 34, No. 1.....Chopin  
Miss Ada V. Moyer.  
Piano solo, Sonata, B minor, Scherzo.....Chopin  
Miss Bess Allen.  
Trio for Piano and Strings in F (first movement).....Gade  
Miss Moyer, Miss Florence Pease and Dr. S. R. Meaker.

AN AMERICAN SINGER ENGAGED FOR GRAND OPERA.—Miss Myrtle Randall, a pupil of Joseph Pizzarello, has been engaged to sing with the Metropolitan Opera Company. She recently appeared in "The Magic Flute."

## MME. TORPADIE-BJORKSTEN.

MADAME BJORKSTEN gave a delightful musical last Tuesday in her studio in Carnegie Hall. Several of her interesting pupils were heard and captivated a large and fashionable audience. Mme. Ludovic Breitner gave some violin solos, and Mlle. Breitner some charming French recitations.

The following program was given:

Pastoral .....Bizet  
The Moon Shines Pale.....Rogers  
Maria Gnadennutter.....Sinding  
Mrs. John Kerr.  
Cosi, aino, mi fai languir.....Stradella  
Mattinata .....Tosti  
Miss Helen Buell.  
Aria (Semiramide).....Rossini  
The Sweetest Flower that Blooms.....Rogers  
Niemand hat's gesehn.....Loewe  
Miss Nellie Wright.  
Thais .....Massenet  
Mme. Ludovic Breitner.  
Canzone .....Hasse  
Schlaflied .....Rowski  
Ständchen .....Strauss  
My Sweetheart and I.....Beach  
Mrs. Grace Toennies.  
French Recitation.....  
Mlle. Adrienne Breitner.  
Ueber's Jahr.....Böhm  
Fairy Lullaby.....Beach  
Spring Song.....Weil  
Miss Margaret Loevenhaupt.

## New York College of Music.

A STUDENTS' concert by the pupils of the above college, Alexander Lambert director, last Thursday evening, brought out this program:

Overture for Violin and Piano.....Herman  
Celia and Daniel Sofer.  
Marche Militaire (for four hands).....Schubert  
Miss Frances Stadholz and Harfield Stockwell.  
Piano solo, Romance.....Rubinstein  
Miss Ethel Schiff.  
Piano solo, Butterfly.....Grieg  
Miss Bessie Simon.  
Soprano solo, Aria from Samson and Delila.....Saint-Saens  
Miss Nora Power.  
Piano solo, Moment Musical.....Moszkowski  
Miss Etta Duffy.  
Concerto for Piano in G minor (first movement).....Mendelssohn  
Harfield Stockwell.  
Violin solo, Kuyawiak.....Wieniawski  
Concerto for Violin in A minor (first movement).....S. Bach  
Sarah Rothschild.  
Piano solo, Scherzino.....Moszkowski  
Daniel Sofer.  
Soprano solo, aria from Semiramide.....Rossini  
Miss Agnes McNeil.  
Piano solo, Agitation.....Sternberg  
Miss Fannie Rothschild.  
Piano solo, La Fileuse.....Raff  
Miss Mollie J. Barber.  
Concerto No. 7, for violin (last movement).....Rode  
Mamie Fischer.  
Piano solo, Polonaise.....Moszkowski  
Miss Minnie McGill.  
Piano solo, Tremolo.....Gottschalk  
Bertha Jacobson.

## The Nashua Music Festival.

ARTHUR BERESFORD, the Boston baritone, and Miss Anita Rio, of New York, have been engaged as soloists for the May music festival to be given by the Nashua Oratorio Society and the Nashua High School Choral Union. E. G. Hood, president of the New Hampshire Music Teachers' Association, and director of music in the Nashua public schools, will be the musical conductor of the festival. The dates are May 8 and 9. Blaisdell's festival orchestra has been engaged for this event, and musicians from Boston will assist. Those familiar with Mr. Hood's enthusiasm and ability are expecting that this will be one of the best festivals given in the State.

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CINCINNATI, March 8, 1902.

THE eighth Symphony concert yesterday afternoon and this evening in Music Hall presented the following Wagner request program:

A Faust Overture.  
 Bacchanale, Der Venusberg, Tannhäuser.  
 Vorspiel, Die Meistersinger von Nürnberg.  
 Vorspiel und Liebestod, Tristan and Isolde.  
 Albumblatt.  
 Entrance of the Gods into Walhalla, Rheingold.  
 Siegfried's Funeral March, Götterdämmerung.  
 Träume.  
 Kaiser March.

That popular taste should demand it year after year is the best proof of the continued and increased hold the development of the music drama has upon the affections of the people.

The program had the advantage of a historical, logical sequence. Beginning with the "Faust" Overture, it passed on to "Tannhäuser" and "The Meistersinger," thence to "Tristan and Isolde," "Rheingold" and "Die Götterdämmerung," winding up with the composer's own arrangement of his song, "Dreams," which is, in fact, a study of "Tristan and Isolde," and the "Kaisermarsch." The "Albumblatt" was a delicate salad served in the middle of the course.

If there is one class of music in which Mr. Van der Stucken, in the force of his direction, excels more than in another it is in Wagner. Comprehensive in his knowledge and grasp of the ancient and modern classics, he seems to have moved with the times and made the latter subjects of his deeper thoughts and penetration. In the interpretation of each number he punctuated its individuality with clearness, precision and attention to detail. The "Faust" Overture presents many rhythmical and thematic intricacies, but their working out by the orchestra was as delightful as the reading of a book. The intensity and uncertainty of the Longing motive, the dim picture of woman's presence and consolation and the struggle of solitude were all clearly felt in this portrayal. The orchestral forces were held to their task by a master hand, and their responsiveness in all the divisions made up a picture which the student as well as music lover was able to enjoy.

Exceptionally interesting was the Bacchanale music from the Venusberg scene of "Tannhäuser." It is the Parisian resumé which Wagner himself wrote for the first performance of the opera in the capital city of France. It may well be doubted whether Wagner himself was pleased with it, for its greater part is more in the nature of a divertimento than a logical development of the scene, as it is given in the original German version, but he knew what Parisians wanted when he changed it to a pantomime of stupendous proportions. As it is, the music, with its sensuous coloring and rapid rhythmic changes, offers extraordinary difficulties to the orchestra, and it is therefore all the more creditable that they were surmounted to an enjoyable degree in the finesse and beautiful proportions of the reading. Still better was the present efficiency of the orchestra shown in the prelude of "Die Meistersinger."

The combination of the three themes at the close was given with an imposing massiveness and concentration of effect. In the Prelude and Liebestod from "Tristan and Isolde" the close texture in the working out of the leit-motifs was one of marvelous power. The massiveness of the brass was felt in the Walhalla selection, and in it the woodwind carried the melody beautifully. Siegfried's "Funeral March," that strange misnomer for the recapitulation of the life of a hero, was indeed a dramatic musical picture enacted to the life. The voice part in the song "Dreams" was artistically played by José Marien, concertmeister of the orchestra, and given da capo.

Everything is in course of preparation for the coming May music festival. The local rehearsals are being thoroughly conducted under the direction of Edwin W. Glover, who has managed to throw into his work a great deal of personal magnetism and enthusiasm. [See late news on another page.]

Mme. Tecla Vigna entertained the French Club and a select few of the guests at the Grand Hotel with a soirée musicale on Saturday evening, March 1. The program was furnished by some of her most advanced pupils—Miss Charlotte L. Callahan, Miss Dell M. Kendal, Miss Antoinette Werner, Mrs. William Spiegel and Glenn Friermood. These were assisted by Miss Gretchen G. Gallagher, violinist, and Miss Mazie Homan, pianist, in the following enjoyable program:

Duet, Open, O Love, Thy Pinions.....Palicot  
 Miss Dell Kendal and Glenn Friermood.  
 Violin solos.....Selected  
 Miss Gretchen Gallagher.  
 Song of Mignon, Knowest Thou the Fair Land?.....Thomas  
 Miss Antoinette Werner.  
 Hindoo Song.....Bemberg  
 The Rosary.....Nevin  
 Night in Spain.....Massenet  
 Miss Charlotte Callahan.  
 Cavatina, from Cenerentola.....Rossini  
 Miss Dell Kendal.  
 Song Without Words, op. 53.....Mendelssohn  
 Nocturne, op. 9, No. 2.....Chopin  
 Fantaisie Impromptu, op. 66.....Chopin  
 Miss Mazie Homan.  
 Thou Art My All.....Brodsky  
 To Love to Suffer.....Tirindelli  
 Don Juan's Serenade.....Tchaikowsky  
 Glenn Friermood.  
 Shadow Song, from Dinorah.....Meyerbeer  
 Mrs. William Spiegel.  
 Ave Maria.....Gounod  
 Miss Antoinette Werner.  
 Violin obligato by Miss Gretchen Gallagher.

Miss Vigna's pupils sang with delightful attention to artistic requirements, and sustained her reputation as one of the most successful teachers in this city. Miss Mazie Homan and Miss Gretchen Gallagher were from the Conservatory of Music.

An interesting piano recital was given by George Schneider last Saturday afternoon in his studio at the Pike Building. The program presented the following numbers: Schubert Fantaisie, op. 78; "Volkstaenze," op. 31, by Gade; "Idyllen," by Jensen, in four numbers, entitled "Dawn," "Field, Forest and Love," "Birds in the Forest" and "Dryad," and a suit by B. O. Klein.

Mrs. Corinne Dunsmore presented her pupils in a chorus concert on Tuesday evening, March 4, in Greenwood Hall. Soloists were the following: Miss Florence Sullivan, soprano; Mrs. A. M. Margedant, contralto; John A. O'Donnell, tenor; Walter F. Murray, bass; accompanists, Miss Aline Fredin and Miss Marie Werde. The follow-

ing program was highly enjoyable, and showed the results of a careful, conscientious training:

Hear Us, O Lord.....Händel  
 We Come in Bright Array.....  
 Chorus.  
 Celia's Arbor.....Horsley  
 Miss Irene Clarke, John A. O'Donnell, Hiram A. De Camp,  
 W. F. Murray.  
 Come to Me (violin obligato).....Klein  
 A Disappointment.....Harris  
 Thanksgiving.....Strauss  
 Miss Sullivan.  
 Father Reigning in Thy Glory.....Weber  
 Chorus.  
 Omens.....Dvorák  
 Miss Sullivan and Miss Clarke.  
 From the Depths.....Campana  
 Snowdrops.....Alex. Dorn  
 Oh, that We Two Were Maying.....Nevin  
 Mr. Murray.  
 Caravan.....Pinsuti  
 Good Night.....Armstrong  
 Chorus.  
 In Dreams I've Heard.....Saint-Saëns  
 Clifford Corey and John A. Shea.  
 Duftet die Lindenblut.....Lassen  
 I Will Extol Thee.....Nembach  
 For Love of You.....Hastings  
 Mrs. Margedant.  
 Glide On.....Delibes  
 Ladies' Chorus.  
 Marchioness, Your Dancing.....Lemaire  
 Abide With Me.....Liddle  
 As the Dawn.....Cantor  
 John O'Donnell.  
 Winter Days.....Caldicott  
 Gypsy Life.....Schumann  
 Chorus.

Mme. Zilpha Barnes Wood will have the pleasure of presenting in a song recital one of her finished pupils—J. Stuyvesant Kinslow—on Wednesday evening, March 12. He will be assisted by Miss Emma Mac Crapsey, reader, in the following program:

The Two Grenadiers.....Schumann  
 I'll Not Complain.....Schumann  
 The Messiah.....Foerster  
 Tom Sawyer's Love Affair.....Mark Twain  
 My Sweet Repose.....Schubert  
 By the Sea.....Schubert  
 Death and the Girl.....Schubert  
 The Song of the Sword (Tofana).....Leichter  
 Robert of Sicily.....Longfellow  
 Off to Philadelphia.....Old Irish  
 I'm Wearin' Awa'.....Foote  
 Mighty Lak' a Rose.....Nevin  
 At Rest.....Nevin  
 Simon the Cellarer.....Hutton  
 Reading.....Selected  
 I Love but Thee.....Vogrich  
 Toreador Song (Carmen).....Bizet

Much local interest was attached to the Innes Band concert Tuesday evening, March 4. It was the professional Cincinnati debut of Miss Frances Beyden, soprano, whose family connections in this city are well known. Miss Beyden sang the grand aria from "Lucia" exceedingly well. She seemed to be suffering somewhat from the effects of fatigue, and this is easily explained by the fact that she had been heavily taxed for the past two weeks, singing often twice a day. As it was, she was fully equal to the demands of the aria's floriture and technical difficulties, her scales being clear and smooth, and the flexibility of her voice always in the strongest evidence. Her high notes are exceptionally pure and resonant. It is in the middle register that her voice is less assuring, although even here she would have probably appeared to better advantage but for her evident fatigue. In the subsequent duet from "Carmen," with Signor Zerni as Don José, she sang with fervent expression and faultless in-

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terpretation. Music Hall was well filled with her admiring friends, and after the aria from "Lucia" she was literally overwhelmed with floral gifts. The Innes Band was an agreeable surprise, though in several respects a curiosity. Its aim seems to be to get as close as possible to orchestral effect. To this end the background is made up of bass viols, harps and some special instruments of the battery. But the principal factor in the amalgamated effect, which is something between a military band and an orchestra, is the choir of reeds. These make up the forte of the entire organization. Their excellence, finesse and shading power make it possible to present somewhat enjoyably adaptations or transcriptions from the piano and orchestra. And yet with all this allowance it looks almost like sacrilege to listen to selections from "Parsifal" and to Rubinstein's "Kammenoi Ostrow" from a reed orchestra, especially when these are followed immediately by some flippant encore of a popular march or patrol. The vocal scenes from "Carmen" presented enjoyable features. Besides Miss Beyden and Signor Zerni, Signora Borghi, as Carmen, and Signor Alberto, as Escamillo, took part.

The second of the Cosmopolitan series of recitals will shortly be given at the Conservatory of Music by Messrs. Bohlmann, Tirindelli and Brand. It will serve as an opening concert for the new hall, which is almost completed.

Ernest Wilbur Hale, the talented pianist of the College of Music, will give a recital in the Odeon March 10, in which he will be assisted by Edmund A. Jahn, baritone.

Oscar Elhrott will soon present with his pupils a popular program. The duet in the scene before the church in "Cavalleria Rusticana" will be one of the numbers.

Richard Schliewen will present his advanced pupils in a recital in the latter part of March. He has had extraordinary success as a teacher of the violin. Those who will take part are Miss Jessie Jay, Miss Pauline Dittrich, Miss Jeanette Peterson, Miss Jessie Holmes, Miss Grace Forey, Mr. Hoffman, &c. Miss Jay has studied with Mr. Schliewen for four years, and is entirely a product of his method.

Miss Emma L. Roedter gave an illustrated piano recital on Friday evening, March 7, at the Cincinnati Training School, Vernonville, in charge of Miss Ewing. Her illustrations embraced the development of piano music from the earliest classics to the present period, selections being made from the educational point of view.

After a serious illness Romeo Frick, baritone, has returned to his duties at the Conservatory of Music.

J. A. HOMAN.

**BERENICE AGNEW'S SUCCESS.**—Another young American girl has made a pronounced success in the concert field of England, having recently sung at St. James' Hall. She made little less than a sensation, to judge from clippings THE MUSICAL COURIER has seen from such standard authorities as the *Musical News*, *The Queen*, *Daily Express*, *Illustrated Dramatic News*, *Lady's Pictorial*, *Daily Telegraph* and other papers. She has studied with Bouhy and coached with Valdejo.

#### DR. ION JACKSON.

A FEW years ago this young tenor came to New York quite unknown, and by sheer beauty of voice as well as fine personality at once established himself; it has taken a comparatively short time for him to become recognized as a leader in his art, one reliable, always fully prepared, no



matter what the task; a great reputation to have, and one worth dollars to one having it.

This season he has been unusually busy, as may be seen by the appended list of more important dates already past. He has appeared either in concert or oratorio in Binghamton, Toledo, Dayton, Akron, Cleveland, Pittsfield, Mass.; Mount Vernon, N. Y. (in "Elijah"); Trenton, Alentown (with the Arion Society); Auburn (a song recital); Orange (in "Persian Garden"); with the Banks Glee Club, New York; in St. Johnsbury, Vt. (Verdi's Requiem and "Scenes from Tannhäuser"); a week with the Redpath Concert Company, and March 5 he sang in Carnegie Chamber Music Hall, introducing for the first time Landon Ronald's work, the song cycle "Summer Time." Of the more important coming dates are Anderson, Ind.; Canton, Ohio; Freeport, Ill.; Winona, Minn.; Dubuque, Ia.; Peoria, Ill.; Springfield, Ill.; April 1 a song recital in Columbus, Ohio; in April, "St. Paul" in St. Louis; then Adrian, Mich.; London, Ont.; Delaware, Ohio; April 24 and 25, festival at Barre, Vt. ("The Creation"); May 9, Coleridge Taylor's "Hiawatha," at Nashua, N. H., and re-engaged for The Wiers Festival, N. H.

Dr. Jackson has also been re-engaged at the Fifth Avenue Collegiate Church, corner of Forty-eighth street.

**MORGAN CHAMBER MUSIC CONCERT TO-DAY.**—At Mrs. J. W. Miller's, 113 East Thirteenth street, this (Wednesday) afternoon at 5, the quartet will give the fourth concert, with several novelties, utilizing a clarinet and viola, as well as piano. The next concert occurs April 2, same time and place.

#### WILLIAM C. CARL EULOGIZED.

##### Special Recitals.

WILLIAM C. CARL, the organist, who has just completed ten years of artistic service in this city, was announced to give two recitals on Monday this week, in Philadelphia, Pa. Next Friday he will dedicate a new organ in Newark, Ohio, and he will be heard in a recital in Ridgewood, N. J., next Monday.

A gratifying episode came to Mr. Carl last Sunday when at the morning service in the "Old First" Church, where Mr. Carl has labored earnestly and successfully for so many years. Dr. Duffield, the pastor, paid a glowing tribute to the work of the organist, in which the pastor spoke at length of Mr. Carl's great ability, fidelity and the tremendous results achieved. Dr. Duffield concluded by again eulogizing the cordial relations existing between pastor, organist and the congregation.

It was a happy moment in Mr. Carl's life, because he has merited all the praise accorded him.

##### Janpolski.

ALBERT JANPOLSKI, the baritone, was very warmly received in Boston when he sang there last month with the Cecilia Society. Here are some of his press notices:

Mr. Janpolski, soloist at the Cecilia concert, sang the recitative and aria from the opera "Eugen Onegin," by Tchaikowsky, with fine spirit and discrimination.—*Boston Globe*, February 5.

Now came the Russian composer again, and a number from Tchaikowsky's "Eugen Onegin" was sung by Mr. Janpolski in its original tongue. Not only was the number itself interesting as music, but it was a new experience to hear the Russian tongue in our concert room. Among the languages of song Russia is by no means the least; it has been justly called "The Italian of the North." Its clear vowels and crisp consonants lend themselves admirably to song, and Mr. Janpolski sang the number with a fervor that lent it an added charm. This singer recently appeared in a work wherein he was much handicapped by insufficient rehearsal. We are glad to state that on this occasion he redeemed himself and gave the Tchaikowsky aria with excellent effect. He was recalled after the aria with much applause.—*Louis C. Elson, Boston Advertiser*.

Mr. Janpolski sang Holofernes earnestly and warmly, but was far happier this week at the Cecilia in the "Eugen Onegin" aria.—*R. Gardner, in Boston Transcript*.

In the ever welcome and eminently congratulatory "Salamaleikum," from "The Barber of Bagdad" of Cornelius, Mr. Janpolski's strident baritone was again heard to good purpose.—*Boston Globe*.

**MAXSON PUPILS' ORGAN RECITALS.**—A series of four organ recitals by students, under the direction of Frederick Maxson, was inaugurated at Central Congregational Church, Philadelphia, Tuesday evening, October 29, 1901. At the first recital Miss Emily M. Cadmus and Messrs. Gaff, Warhurst, Leopold, Oglesby and Twaddell were the soloists, assisted by Miss Katherine L. Tegtmeier, soprano. The second recital, February 24, was played by William Powell Twaddell, organist St. Andrew's Church, West Philadelphia, assisted by Miss Elizabeth Pattee, contralto. The remaining recitals are planned to occur on March 22 and April 19. The work of the pupils is creditable, and holds the interest of their audiences.

The third pupils' recital at Central Congregational Church will be given by Frank N. Oglesby, Mus. Bac., organist First M. E. Church, Germantown, Saturday, March 22, 1902, at 4 p. m. Programs may be obtained at music stores, or by writing to Frederick Maxson, 813 North Seventeenth street.

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GERMAN HEADQUARTERS OF THE MUSICAL COURIER,  
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#### Types of Berlin Teachers.

BY LEONARD LIEBLING.  
(Conclusion.)

**N**EXT morning Mayburn hunted up Professor Oldfoggy, whom he found on the top floor of a rickety building, in a dingy room filled with old-fashioned musical instruments, and piled high with dusty volumes and manuscripts.

The old man listened deferentially to Mayburn's explanation of the cause of his visit, and seemed so greatly pleased and honored that the young musician at once mentally decided on Professor Oldfoggy as his teacher.

"You know," he began, in a quavering voice, and regarding Mayburn with a pair of eyes that seemed to look far beyond the present—so far back, at least, as the thirteenth century—"you know I am different from these modern teachers—than Professor Uptodate, for instance."

"Thank heavens," thought Mayburn. "I believe in the old, the established, the tried and proved," continued Professor Oldfoggy, gazing deep down into the cavernous spaces of Time; "I go on slowly but surely, gradually but thoroughly."

"That's what I need," answered the student. "Eh? Yes, of course. That is the secret of true, lasting musical knowledge. Begin at the beginning. This modern music is not the beginning. One doesn't eat the dessert before the soup. Frescobaldi, Scarlatti, Purcell, Bull, Palestrina, Froberger, are the soup; Mozart, Haydn, Beethoven and Schubert are the dessert."

"What would you call Chopin, Schumann, Liszt and Wagner?" asked Mayburn, politely.

"I never heard of them," answered Professor Oldfoggy, steadily regarding the year 1006 B. C.; "to what school do they belong?"

Mayburn could not say positively, but he believed they belonged to the "romantic" school.

"Maybe," returned the old man, "but it seems strange that I should not know them. Now, my theory is that in order to play the piano properly one should first understand the virginal, the spinet, the clavichord and all those earlier instruments of percussion that first suggested, and

afterward led up to, the modern piano; and on the same principle I believe that before playing this lighter music of Beethoven and his contemporaries it is absolutely necessary first to have thoroughly mastered the music of the preceding ages down to the very earliest beginnings of the art."

"Certainly," assented Mayburn, most uncertainly.

"Therefore you must forget everything you ever learned about music, and make your mind a blank."

"Shall I play something for you?" asked Mayburn, desperately, not, however, without immediately falling into his old indecision about the "Mazurka" and the "Valse Sentimentale."

"That will not be necessary," Professor Oldfoggy made answer, shifting his glance to the Glacial Age; "I shall not require you to play a note for six or eight months. First become imbued with the proper spirit of the old masters, then interpret them. Much of their music is by far too sacred for actual performance. Study it, worship it, but do not play it. Think this all over, and if you can decide to try my method, come to-morrow for your first lesson."

So saying, Professor Oldfoggy fixed his look on an epoch so long before the beginning of all things that Mayburn shuddered, and after a hasty promise to return next day, sought the sunny street with all possible dispatch.

"Well, there's one left," said the young man that evening to his friend Booth, as he told him the experiences of the past two days; "I might as well have begun at the other end."

He spent the next morning in practicing Godard's "Mazurka," which he had finally decided to play for the great artist, Professor Virtuoso.

"Certainly, my boy," said the latter, after Mayburn had presented himself, "I can find time for you, although my concert engagements keep me busy constantly. Of course, you understand that your lessons may be rather irregular, and that sometimes they may be not at all, but naturally enough I expect you to pay just the same. You understand that, eh? Well, then, we shall be good friends very quickly. You know there are always some penalties at-

tached to studying with a great artist. But, then, his instruction is so different, so much more interesting and vital than that of the pedant. I shall treat you not as a pupil, but as a brother artist. Yes, indeed, you are an artist; I can see it in your face. Have you ever heard me play? No? That is a lesson in itself. But I forget; what have you prepared to play for me?"

Beaming, happy at last, Mayburn replied: "Godard's 'Second Mazurka.'"

"Ah! this one?" queried the pianist, jumping to his seat at the piano, and running his fingers lightly through the graceful opening of the piece. "It is a dainty thing. What a fine, fresh talent was that of Godard's! Too bad he died so young. This second theme here is perfectly lovely. I use a great deal of the younger French school. Do you know them at all? This beautiful 'Chant Sans Paroles,' by Saint-Saëns?"

Professor Virtuoso played it, and Mayburn remarked that it was indeed very beautiful.

"Ah, if you say that, you surely do not know the 'Symphonic Variations' by Franck," cried the great artist; "let me play them for you."

When he had finished (after half an hour), the young man expressed his admiration, and remarked: "I once played some variations, but—"

"Ah!" interposed the other; "I know, Beethoven's thirty-three variations on a theme by Diabelli. I'll play them for you."

Another half hour having been consumed, Mayburn began to hope that the professor's excessive energy would begin to lessen, but with the last chord of the Beethoven piece, the perspiring performer shouted: "The development of the variation form is most interesting. For instance, Chopin, a great genius, was lamentably lacking in this musical faculty. His 'Don Juan' variations. You don't know them? I'll play them for you. And then there are Brahms' two marvelous books on Paganini themes, and Schumann's monumental 'Etudes Symphoniques'! I'll play them all for you. I'm glad you asked me. I could play all day like this, for talented pupils."

At the end of two hours Professor Virtuoso, still full of ambition and variations, shouted: "Isn't this octave passage great? Reminds me of Liszt's 'Hexameron.' I'll play it for you later. Do you like this Brahms?"

He repeated his question twice, then stopped playing and looked over his shoulder.

He was alone in the room!

"Wretch! idiot!" he screamed; "to insult me like that, and I gave him a three hour lesson. I'm too generous! I'm a fool! I'll never do it again! Never!"

But Mayburn heard nothing of all this, for at that moment he was seated in his room, at Krummebeine's pension, writing to Tubbe, Cooler & Co., of New York: "In two weeks I shall present myself at your office. If my former position has not yet been filled I should be glad to resume it. Very respectfully yours,

"FREDERICK C. MAYBURN."



Edwin Grasse is an American violinist who has studied here for several years. He gave a concert at the Singakademie, with the assistance of the Philharmonic Orchestra. His program contained Bach's rarely heard E major Concerto, Sinding's A major Concerto and Joachim's E minor Variations.

Young Grasse is a musician by instinct and a player of purpose. In his interpretations nothing is left to chance.

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With him intent and practice evidently went hand in hand. His tone is voluminous and sympathetic, his technique accurate and brilliant, and his bowing vigorous and effective. He played the Bach Concerto with understanding and thorough musical mastery. His versatility was made apparent in the modern Sinding work, which the young violinist read with passion and spirit.

In the Joachim Variations Grasse revealed himself as a virtuoso who can astonish as well as please. He made the piece bearable, which is saying much.

The audience and critics gave the young man an enthusiastic reception. He came before them without apologies. Edwin Grasse is blind. After the concert no apologies were necessary.

Max van de Sandt gave a second piano recital, and enhanced the good opinions he earned at his first. My substitute writes: "Here is a sober, serious player, with clean cut technique, superb musicianship, and a vast repertory, who does not wear his hair long, plaster the sky with advertisements and feel that America has too long done without him."

"It is a relief to meet this type of pianist, and to listen to his music. Van de Sandt is the very man to play Liszt's B minor Sonata, and the same composer's 'Dante Fantasia,' both of which figured on the program. The unassuming pianist laid bare a rare degree of intellect, and no small reserve of emotion. The thread of the work was never broken for a moment, and there ran through it an element of quiet authority and real feeling that left one familiar with Liszt's idea, and absolutely convinced of Van de Sandt's musical sincerity and mastery."

Marianne Geyer is one of the few vocalists who have vouchsafed us an interesting concert this winter. She is a sane singer, who uses her voice with charm and discretion, and lets the listener feel that the text also has some place in the song. Her program began with Pergolesi, and ended with d'Albert and Richard Strauss. Between these two extremes came numbers by Franz, Brahms, Schubert and Schumann. In all these pieces, requiring vocalism, dramatic, lyrical, emotional, graceful and whimsical, Miss Geyer proved herself possessed of resource and tact. Nothing was overdone, nothing was lacking. It was a performance as smooth as it was impressive.

The program announced: "Else Dietrich, contralto, assisted by Alfred Schotter, violinist." Schotter did not assist the lady who gave the concert, for he is a brilliant violinist, who gave an admirable performance of the Mendelssohn Concerto and carried off all the honors and applause that were to be obtained from a small and reticent audience.

José Vianna da Motta, a pupil of Bülow, is an excellent local pianist, who has won some renown here as a teacher. Fortunately I missed his playing of Bach's Aria with Thirty Variations, but I came in time for a right royal performance of Beethoven's Sonata, op. 57. It was satisfying in every respect, and at times it was even exciting. The Allegro ma non Troppo could not have been improved

upon. Some Liszt numbers formed a brilliant close to a really interesting evening.

Artur Schnabel and Bernhard Dessau have joined the many who are this winter giving a series of chamber music concerts. Dessau is second concertmaster at our Royal Opera, and Schnabel is the best of Berlin's young pianists. Such a combination is bound to produce artistic results, and especially when the program is devoted exclusively to Brahms.

It is not often that young artists play the Brahms chamber music at Berlin concerts. Our bearded professors have set a certain standard that is considered unattainable for anyone who does not wear glasses, and at least one square foot of whisker.

Messrs. Schnabel and Dessau did not try to reach this standard; instead, they established their own. They played like young men, they played with life, spirit and enthusiasm, and they succeeded in bringing Brahms nearer to us than he has been for many a long evening this winter. Brahms was human, and he loved beer, and beefsteaks and rye bread. Why, then, play his music as though it were a volume by Hume or Hegel?

Mateo Crickboom, from Madrid, I believe, made a long trip in vain. What he brought to Berlin we resent even from local players.

Georges Enesco, a Parisian fiddler, could not rest because of the Berlin successes achieved by Thibaud, Oliveira, Debroux and other young Frenchmen. After reading the criticisms of his recent concert here M. Enesco will probably be content with his lot in Paris.

Alfred Reisenauer is without doubt developing into one of our most significant pianists. He has commenced a series of four recitals, the first devoted to Schumann, the second to Beethoven, the third to Chopin and the final one to numbers by Bach, Händel, Haydn, Mozart, Schubert, Weber, Mendelssohn and Liszt.

Reisenauer is a teacher at the Leipzig Conservatory, but one would not imagine so from his playing. He has an all comprehensive technique, an abundance of temperament, and an infinite variety of tonal and pedal effects. His musicianship is above reproach.

The Schumann "Fantasiesstücke," op. 12, were done with finesse and poetry, and the "Abegg" Variations were read with delightful verve and variety.

To play well the "Novettes," in D major, op. 21, No. 2, and op. 21, No. 3, requires a player of imagination and sure technical grasp. Reisenauer gave a remarkable performance of these two cryptic pieces.

The grandiose F sharp minor Sonata, and the B flat "Humoreske" opened the program, while I was hearing some Schumann songs foully murdered at another hall.

In the next Berlin letter you will read about two successful concerts by Americans—Richard B. Platt, piano, and Mary Münchhoff, soprano. The mail is about to close; so am I.

HARMONICA.

#### Jessie Shay Wins More Laurels.

MISS JESSIE SHAY has added new laurels to her long list of successes. Here are some of her recent criticisms:

Miss Jessie Shay is a charming pianist, an American whose success in Europe we can feel to have been deserved. Her playing of Raff's "Rigaudon" and Moszkowski's great Concert Valse was marked by brilliancy of execution and delicacy of shading. The strength which does not always accompany suppleness was shown in surprising degree in all her numbers; and after a fine performance of Liszt's Rhapsodie Hongroise, No. 12, she had all the requisite vigor for a Bourée of Bach demanded as an encore, which she gave with its full measure of refined precision. If Kubelik returns to Columbus I hope he will bring Miss Shay with him.—Columbus Dispatch, February 23, 1902.

Miss Jessie Shay played with technique, good style and brilliance, numbers by Bach, Moszkowski and Saint-Saëns.—Cleveland (Ohio) Leader, February 20, 1902.

Assisting the violinist was a pianist, Miss Jessie Shay, who proved herself a player possessed of strength, a fluent technique and a good conception of all the numbers played. Especially well done was the Bach Gavotte and the Liszt Rhapsody, No. 12. The Moszkowski Waltz also was full of swing and vigor.—The Commercial Tribune, Cincinnati, Ohio, February 21, 1902.

In Miss Jessie Shay, the solo pianist, the audience welcomed a genuine artist. Her first numbers were a Bach Gavotte and Moszkowski Waltz, op. 34. She played these with much clearness in the phrasing and exact sense of rhythm, besides an appreciation of the right proportion of delicacy and strength. The difficult waltz she gave with a delightful chic and brilliancy. In place of the Saint-Saëns selection she presented for her second number the Liszt Rhapsodie No. 12, interpreting it with virtuosic power, beautiful gradation of the tempo rubato and authority. She was enthusiastically received by the audience, responding with an encore—a Double Note Study by Moszkowski.—The Enquirer, Cincinnati, Ohio, February 21, 1902.

It was peculiarly fitting that Miss Jessie Shay, who, after a career as a juvenile wonder, has become one of the greatest of American artists, should make her first appearance with Kubelik, himself a mere youth, and it was somewhat of a surprise for the audience to have the privilege of greeting the celebrated young lady. She, too, is fair to look at. She is petite, winsome, and how she, too, can play. She played what she liked rather than what she was programmed for, but folks somehow do that in Toledo. Zielski and Hofmann and all the rest of them some way or other seem to have the humor to play with the program or the audience. But the fact that better numbers are substituted constitutes an excuse for the offense.

For the "Rigaudon," by Raff, she substituted a Bach number, and gave the Waltz in A major, by Moszkowski, instead of the double-note Etude. It is all right. Toledo does not care.

Miss Shay is a fine pianist, worthy of her place on a concert program with Kubelik. She is perfect in her art, and gave the Liszt Rhapsodie and the Etude and her two substitutions in fine form, and fully demonstrated her right to the reputation which places her among the leading pianists of the world. She is truly fine.—Toledo Times, February 22, 1902.

BLANCHE DUFFIELD SINGS.—This charming young soprano has been busy as usual, singing at concerts; the Pianola recital, with tenor John Young, at Brooklyn, when she sang the "King of Thule" and the Jewel Aria, and with Young the entire "Garden Scene." This week she sings at a Wanamaker matinee, and later with the Schubert Club, of Jersey City, and at Carnegie Hall.

ADELE LAEIS BALDWIN AT PATERSON.—Mrs. Baldwin was the soloist at the last concert of the Paterson Orpheus Club (C. Mortimer Wiske conductor), and was one of the most successful features of the concert; she is always a highly satisfactory artist.



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BOSTON, Mass., February 9, 1902.

**T**HE second recital of Paderewski took place on the afternoon of March 2 at Symphony Hall. The program was made up of Beethoven's Sonata, op. 27, No. 2; Schumann's Sonata, in F sharp minor; some pieces of Chopin, the Variations in F minor by Haydn, a Barcarolle by Rubinstein, and some Liszt compositions.

Paderewski's last recital in Boston will take place at Symphony Hall on the afternoon of April 5.

The Apollo Club of male voices, Emil Mollenhauer, conductor, gave its third concert of this season at Chickering Hall, on Friday evening, March 7.

The principal number on the program was a setting to music by Professor Paine of scenes from "The Birds," of Aristophanes, for male chorus and a tenor solo.

The composer was at the piano and accompanied. Mr. Shirley sang the solo.

The music, which was composed for a performance of the drama in Greek, at Harvard University, last May, is of the elevated character that marks the composition of this eminent author.

The other piece of importance was Arthur Foote's "Farewell to Hiawatha," an uninspiring subject that Mr. Foote has treated with splendid success.

There were other interesting pieces upon the program that were sung under the excellent conducting of Mr. Mollenhauer with splendid effect.

Mr. Shirley sang a group of songs, as also did Mr. Hitchcock. A Mr. Wilson, with a good baritone voice, sang a solo in a part song.

What the front name is of each of the gentlemen soloists the program did not state.

The club is a close corporation that for many years ignored the press, except in case of favored individuals. In its decline it has shown a disposition to recognize the value of journalistic notice, but its prestige is gone, its glory dwelling in the high standard it attained under the régime and the artistic excellence of the organization from ten to twenty years ago, when it was a male chorus of broad and comprehensive purpose and not a part song club, whose object is the divertimento of its depleted associate membership.

Even the Roman Empire had its rise and fall. Why not a male chorus?

Slivinski gave his third and last recital in Steinert Hall on the afternoon of March 5. Bach's Fugue, for organ, in A minor; a Beethoven Sonata, op. 31, No. 3; Schumann's "Carnaval," some Chopin pieces, an Etude of Liszt and the

latter's transcription of the "Tannhäuser" Overture made up the program.

The attendance was the largest of the three recitals, on each of which occasions a driving storm prevailed.

The seventeenth concert of the Boston Symphony Orchestra presented for a program the Fourth Symphony of Brahms, the love scene from Richard Strauss' opera "Feuersnott," Concerto for violin in B minor, by Saint-Saëns, played by T. Adamowski, and excerpts from Rubinstein's ballet, "The Vine," which have been reorchestrated by Conductor Gericke.

Gericke has undoubtedly improved the Rubinstein score in his remodeling.

The performance of the Brahms Symphony was a commendable one, the Andante and the Finale, especially the former, far surpassing in spontaneousness the other movements.

The selection from Richard Strauss' opera was of striking originality, as is everything from the pen of this inspired composer. It dwells within the compass of his more rational efforts in dealing with the art in its normal latitude, but did not immediately impress the audience. However, it awoke sufficiently to recall Conductor Gericke.

Mr. Adamowski played the concerto with a just appreciation of its demands. There is an individual character and flexibility in all that this artist undertakes, and his performance is always one that commands the attention of the critical listener. He was particularly happy on this occasion and was appreciatively recognized by the audience for his skillful and musicianly performance.

Miss Terry's third concert occurred at Chickering Hall on the evening of March 6, when Mrs. H. H. A. Beach appeared both as composer and pianist, Miss Olive Mead as violinist, and Miss Edmands as vocalist.

Mrs. Beach and Miss Mead played Beethoven's "Kreutzer Sonata," Miss Mead played three morceaux for violin by Mrs. Beach, while Miss Edmands sang eight songs by the same composer.

Miss Mead and Miss Edmands each claimed their share of applause.

Miss Lillian Blauvelt gave a song recital at Steinert Hall on the afternoon of March 6, which is noticed elsewhere.

There was a concert at Chickering Hall on the evening of March 5, in which Miss Alice Cummings, pianist; Miss Anna M. Wood, contralto, and K. Ondricek, violinist, took part. Edward B. Hill played the accompaniments. It was advertised as a "concert of modern French and

Russian music." The principal number, however, was by Leken, who was of neither the above nationalities.

There was a small and friendly audience present.

WARREN DAVENPORT.

#### FRANCIS FISCHER POWERS.

**T**HE seventh musical evening and third recital of advanced pupils occurred Saturday evening at Carnegie Hall. The program was given by Mrs. Sherman Stanley, soprano; Victor George Goldsmith Daland, baritone, and Morris Parkinson, pianist. It was a "red letter" night for all parties concerned, pupils, teacher and audience. Mrs. Stanley's dramatic voice was never heard to such advantage. From the "Der hirt auf dem Felsen," of Schubert, with its dainty pianissimo effects, to the air from "Oberon" and the beauty of the Raff "Lorelei," her voice was thrilling and captivating. In Mr. Daland Mr. Powers presents one of his greatest achievements. Several years ago a young, narrow chested, sickly looking fellow came to Mr. Powers' studio with a characteristic note from Dudley Buck, saying: "Here is a fellow who wants to sing—fine lad, with great musical talent in every direction; make room for him." They began, Mr. Powers giving no hope whatever. Mr. Daland's efforts Saturday evening were an illustration of what work, untiring work, can do, even though it takes years. Mr. Daland now has a beautiful baritone voice, and his difficult selections were given with musical understanding and refined interpretation. In the "Dichterliebe," calling for such beautiful tone color and delicate voice treatment, Mr. Daland was as much at ease as in Wagner's "Two Grenadiers," Loewe's "Edward," or the Korbay song. Mr. Parkinson was fully equal to the demands made upon him. He is a charming pianist, and while very young has accomplished much. He is a hard student. His talent and energy will surely bring him to the front as one of our best pianists. The program follows:

Graceful Consort (Creation).....	Haydn
Mrs. Sherman Stanley, George Goldsmith Daland.	
Prelude, F sharp minor.....	Chopin
Prelude, A major.....	Chopin
Etude, G flat.....	Chopin
Morris Powers Parkinson, Jr.	
My Heart Ever Faithful.....	Bach
Der Hirt auf dem Felsen.....	Schubert
Deh, Bella Fiamma Addio (Aria).....	Mozart
Mrs. Sherman Stanley.	
Genesung.....	Franz
Im Wunderschoenen Monat Mai (Dichterliebe).....	Schumann
Aus Meinen Thränen Spriessen (Dichterliebe).....	Schumann
Die Rose, die Lilie (Dichterliebe).....	Schumann
Wenn ich in Deine Augen Seh (Dichterliebe).....	Schumann
Das ist ein Floeten und Geigen (Dichterliebe).....	Schumann
Aus Alten Märchen Winkt es Hervor (Dichterliebe).....	Schumann
Les Deux Grenadiers.....	Wagner
George Goldsmith Daland.	
Si Oiseau l'Etais.....	Henselt
Isolde's Liebeshod.....	Wagner-Liszt
Gnomengreigen.....	H. Seeling
Mr. Parkinson.	
Ocean, Thou Mighty Monster (Oberon).....	Weber
Mrs. Stanley.	
Serenade of Mephistopheles (Damnation of Faust).....	Berlioz
Bitte.....	Moszkowski
Und Wussten's die Blumen.....	Moszkowski
Mädchenaug.....	Moszkowski
Edward.....	Loewe
Mr. Daland.	
Prelude, op. 10.....	McDowell
Wild Rose.....	McDowell
Novellette.....	McDowell
Etincelles.....	Moszkowski
Mr. Parkinson.	
Slumber Song.....	Wagner
Sei Still.....	Raff
Die Lorelei.....	Raff
Mrs. Stanley.	
Had a Horse (Hungarian air).....	Korbay
Die Stille Wasserrose.....	Kücken
The Roses She Wore.....	Old English
I've Got a Sixpence.....	Old English
Mr. Daland.	
Harold Stewart Briggs, accompanist.	

At the next recital on the evening of Friday, March 21 next, Mrs. George W. Parkhurst (soprano), Miss Martha Stark (contralto), William Nelson Searles, Jr. (basso), and Charles Russell ('cellist) will be heard.

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HOTEL RALEIGH, 319 SUTTER STREET.  
SAN FRANCISCO, March 3, 1902.



WE have been having our fill of good things this past week, having the Chicago Symphony Orchestra, with Adolph Rosenbecker directing, in four splendid concerts. Unfortunately, I missed the Saturday night concert, owing to a most unforeseen delay in crossing the ferry from Oakland.

For the rest one can only say that they were an immense treat. Rosenbecker, to begin with, holds his men and controls them so well with his baton, and all without the airs and graces assumed by some whose leading is painful to witness, that he sways them entirely with his own interpretation and the fifty musicians as one man phrase just as the magical little stick indicates. In fact, Mr. Rosenbecker may be said to phrase with the baton. One of the finest things in the first concert, aside from Mendelssohn's "Scotch Symphony," which was a masterful piece of work, was the overture "1812," of Tchaikowsky, a wonderfully descriptive musical conception and splendidly interpreted, the Polish strain all through being unmistakable. It aroused the greatest enthusiasm in the audience, which was responded to by an encore. Indeed they were very kind with their encores and gave us many a dainty bit in response to our applause. Jan van Oordt, the violinist, played with a technic and finesse that won him several encores, though he responded but once. Mr. Towne, the tenor, and Mme. Ragna Linne, the soprano, did some vocal work that in the main pleased the audience and received encores. Franz Wagner, the solo cellist, won enthusiastic plaudits for his work, and it is said the instrument he plays is one fashioned by his own skillful hands, as well as a violin often played by van Oordt. They have been delightful concerts, and when again they pass this way will receive a hearty welcome.

To-night is the event of the week—Emma Nevada's concert at Metropolitan Hall, in which she will be assisted by Pablo Casals, the Spanish violoncellist of famous reputation; Leon Moreau, the pianist, and Danied Maquarre, the distinguished French flutist. I shall have to defer an account till next week's letter, but Nevada alone is so popular here that there will probably be a crowded house, despite the fact that it is Lent, though, as some frivolous "bud" was heard to remark: "Lent isn't fashionable this year."

Little Aileen McCabe, the fourteen year old pupil of Noah Brandt, the violinist and father of little Enid Brandt, the wonderful child pianist, is to give a concert on Tuesday evening which I will be able to tell you about next week. The child is really a wonder, and aside from her marvelous violin playing, which she has acquired in two years' lessons, has the gift of absolute pitch, and can in-

stantly name the tone of a bell or any other resonant sound. She gives the names of chords, and possesses the gift of composition, though as yet in an undeveloped state. She will be assisted in her concert by prominent local talent. The concert is to be given in Sherman-Clay Hall.

Katharine Fisk gives four recitals on Tuesday and Friday evenings, March 11 and 14, and the afternoons of Thursday and Saturday, March 13 and 15. The concerts will be given at Sherman-Clay Hall, under the direction of Bovier and Greenbaum.

Next Friday afternoon the last concert of the second series of symphony concerts by Paul Steindorff and his orchestra will be given at the Grand Opera House with an unusually strong program, in which is included Beethoven's "Eroica" Symphony.

A concert is announced for Monday, March 10, at Sherman-Clay Hall, to be given by Mme. Abbie Carrington, dramatic soprano; Miss Mary Carrington, pianist, and Evelyn Lewys, pianist. The participants, though newcomers, are well known as musicians of high standing, and the concert will be one of the things to look forward to with real enjoyment.

There will be a vocal recital by the pupils of Mme. Julie Rosewald on Friday evening, with a number of extraordinary voices on the program. Madame Rosewald goes soon to Marienbad for her health. It will be an interesting concert, as some of the voices are said to be equal to some of the operatic voices now attracting attention in professional work.

MRS. A. WEDMORE JONES.

EDGAR C. SHERWOOD'S ORGAN RECITAL.—Edgar C. Sherwood, organist at the Church of the Saviour, Pierrepont street and Monroe place, Brooklyn, gave an interesting organ recital recently in that church. Mrs. M. L. Hegeman and Floyd McNamara, soprano and tenor of the solo quartet of the church, contributed vocal numbers.

Mr. Sherwood's program was eclectic and enjoyable to lovers of various styles of organ music. It began with a cleanly executed, well phrased performance of the B minor Prelude of Bach, and concluded with an equally good reading of Guilman's Fifth Sonata. Between these two exacting extremes there was a variety of charming small pieces, each of which brought its own agreeable musical message besides presenting the tone coloring and executive powers of the player in highly commendable fashion. Mr. Sherwood has talent, taste and temperament, and he has "studied his Bach." He reflects credit on his instructor, E. M. Bowman, of Steinway Hall, with whom he is pursuing a thorough course of study. His fourth recital will occur Wednesday evening, April 9.

## LAST OF RUBEN'S OPERATIC CONCERTS.

Reappearance of Mme Eugenia Mantelli.

THE fourth and last of L. M. Ruben's operatic concerts was given at the Waldorf-Astoria last Friday morning and in all respects proved the most dramatic of the four mornings.

Mme. Eugenia Mantelli made her metropolitan reappearance after a successful tour in South America. Mme. Sophie Traubmann, also a former member of the Grau Opera Company; Signor Paoli, Mme. Margaret McAlpin, two operatic singers with European reputations sang operatic numbers. This was the program:

Duo from La Bohème, Act I.....	Puccini
Mme. Margaret McAlpin and Signor Paoli.	
Air de Marguerite, Mephisto.....	Boito
Song of Magdeleine, André Chenier.....	Giordano
Mme. Margaret McAlpin.	
Recit. de Chenier, André Chenier.....	Giordano
Pensée d'Octobre.....	Massenet
Signor Paoli.	
Dich theure Halle (Tannhäuser).....	Wagner
Winterlied.....	Von Koss
Mme. Sophie Traubmann.	
Una voce poco fa (Barbieri).....	Rossini
Sans toi.....	Guy d'Hardelot
Solvejg's Lied.....	Grieg
Good-by.....	Tosti
Madame Mantelli.	

Mme. Margaret McAlpin sang in opera abroad under the name of Giollini. Her maiden name was Johnston, and her career illustrates the strange vicissitudes of human life. The singer was born in Cincinnati, where her father was at one time a prominent citizen and philanthropist, also serving the city as mayor. With her marriage to William McAlpin, "Mlle. Giollini" retired from the stage, but after her husband's death she resumed her work as a public singer under her own name. Mrs. McAlpin's conceptions of operatic roles are convincing, and doubtless should she return to the operatic stage she would make her way. Her presence, too, is in her favor, but her voice or her method of using it leaves some things to be desired.

When Signor Paoli did not force his voice he greatly pleased the audience with his melodious singing.

Madame Traubmann is another singer who retired from a public career at the time of her marriage. Her return to the stage is very likely due to a natural love for it. Madame Traubmann's voice is as lovely as ever, and if anything she sings better than she did five or six years ago.

Madame Mantelli was in splendid voice, and she looked very handsome in a gown of white. She received an ovation after singing the aria from "The Barber." How many mezzos would dare attempt this florid music? But Mantelli's voice is very flexible, and its range is remarkable. There is no limit to the repertory of a singer with such a voice and an actress of such versatility. As a tragic Azucena, a coy, laughing Nancy, a simple, loving Siebel, a captivating Page (in "The Huguenots"), and a young Amneris, Mantelli has delighted audiences at our Metropolitan and in other parts of the world. As a concert singer she is equally winning, for to-day she may be classed with the studious artists. She sang the Rossini aria with the ease and brilliancy of a coloratura singer. In the pretty song by d'Hardelot, Madame Mantelli put much feeling. She sang the Grieg song in German, and not thrice, but many times, is she to be commended for singing one English song, the only number upon the program in the vernacular. Mantelli was presented with a bouquet of roses and recalled five times, but as encores were forbidden she did not sing again. Signor Centanini played the accompaniments.

As a substitute for the dramatic feature of the morning, the Misses Sara and Frankie Bodwells gave a fascinating Mexican dance.

LITTLEHALES HERE.—Lillian Littlehales, the 'cellist, having spent a year in study and travel abroad, is at present enjoying an additional year of leisure, visiting friends in New York just now. Next year she will re-enter the metropolitan musical life, when she will undoubtedly make her presence and artistic merits felt.

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CHICAGO, March 6, 1932.

## INFLUENCE OF THE AMERICAN CONSERVATORY.

**T**HE American Conservatory's efforts on behalf of musical advancement in the educational circles of this city are producing excellent results as regards the development of individual talent, while student and public alike must find that the influence exerted by the admirable programs presented almost weekly under the conservatory's auspices is of a nature at once stimulating and elevating.

Among forthcoming events arranged by John J. Hattstaedt, director of the American Conservatory, is a Robert Schumann recital, to be held in Kimball Hall on March 15, when accomplished members of the faculty will participate in an attractive program, as follows:

Etudes Symphoniques, op. 13.  
Howard Wells.  
The Soldier's Bride.  
The Lotus Flower.  
Three Songs from the Poet's Love.  
Miss Louise Blush.  
Sonata for Violin and Piano, op. 105, A minor.  
Miss Eugenia Elliot and Adolf Weidig.  
The Secret.  
Thou'rt Like a Lovely Flower.  
Spring Night.  
Miss Mabel Goodwin.  
Quintet in E flat major, op. 44 (first movement).  
Miss Helen Lawrence, Adolf Weidig, Miss Hedwig Bruhl, George Colburn and Jan Kalas.

But to confine our records to the public performances of the conservatory's able staff of teachers were to limit accounts of what is being accomplished by pupils whose creditable work likewise deserves recognition.

Before a large and enthusiastic audience the following program was presented last week in the Music Hall, Fine Arts Building, by promising students who are availing themselves of the many advantages which the American Conservatory offers:

Prelude and Fugue.....J. S. Bach  
Miss Hedwig Finckenstein-Bruchl.  
Prelude and Toccata.....Lachner  
Valse in A flat.....Chopin  
Miss Vivian E. Conner.  
Thou Art My Rest.....Collar  
Love the Peddler.....German  
Miss Noy Montgomery.  
Rhapsodie No. 13.....Liszt  
Miss Agnes Madsen.  
Concerto No. 7, for violin.....De Beriot  
Miss Ethel Freeman.  
Theme and Variations, op. 16, No. 1.....Paderewski  
Miss Ella Mills.

Melody.....Gluck-Sgambati  
Waltz Paraphrase, Fledermaus.....Strauss-Schuett  
Earl Blair.  
Lead, Kindly Light.....Pugh-Evans  
Arthur Jones.  
Rigoletto Paraphrase.....Liszt  
Oscar Streger.  
Toccata, op. 18.....Sgambati  
Miss Ella Mills.

On this occasion the efficient accompanists were Mrs. Karleton Hackett and Miss Louise Robyn.

## "KING DODO'S" SUCCESSOR.

Of course everyone will want to hear George Ade's new musical satire, "The Sultan of Sulu," at the Studebaker Hall, Fine Arts Building, next Tuesday night, March 11.

And it is a foregone conclusion that the "Sultan," like his venerable predecessor, "King Dodo," will prove to be very popular.

This is considered inevitable.

For the Studebaker claims the "first night" production.

A crowded house greeted Edmund Mortimer's pupils at Steinway Hall on Tuesday evening of last week. Scenes from "Macbeth," Screen Scene from "School for Scandal," recitations and three short comedies, brought many promising pupils to notice. Professor Georgia furnished the music, and Katherine M. Challoner, an assistant instructor, took a prominent part in the program.

The May Festival to be given under the auspices of the Cornell College, Mt. Vernon, Ia., will constitute probably the most brilliant musical event of the kind to take place west of Chicago during the present spring season. Charles S. H. Mills is director of the college, and the artists for the festival have been engaged by Dunstan Collins, of the Fine Arts Building.

Principals engaged for "The Sultan of Sulu," the new comic opera to be produced at the Studebaker Hall, Fine Arts Building, this month are George W. Beane, Fred Frear, James McDonald, Robert Lett, Harry Warren, Reginald Roberts, Margaret McKinney, Blanche Chapman and Gertrude Quinlan. The chorus is to consist of Chicago singers.

At his recitals here on March 13 and 15 Kubelik's numbers will include Concerto, E major, Mendelssohn;

"Faust" Fantaisie, Wieniawski; "Airs Hongroises," Ernst; Concerto No. 8, Spohr; Andante from Sonate in C minor, Grieg; Campanella, Paganini, and Variations, op. 15, Wieniawski.

As previously announced, a concert will be given by the Spiering Quartet in Music Hall, Fine Arts Building, on Tuesday afternoon, March 18, at 3 o'clock. The distinguished pianist, Ludwig Breitner, will assist.

GRACE VAN VALKENBURGH.

Grace van Valkenburgh, contralto, who is under the concert direction of Dunstan Collins, evidently is being called upon to fill her well deserved share of engagements. She will sing at Cincinnati, with the Spiering Quartet, on March 30; in "Elijah," at Joliet, April 28; in "In a Persian Garden," at Mt. Vernon, Ia., May 22; at Clarence Dickinson's organ recital, Mt. Vernon, May 23; in "The Messiah," Mt. Vernon, May 24; in "Faust," Dubuque, Ia., May 26; with the Theodore Spiering Orchestra, Dubuque, May 27; with the Theodore Spiering Orchestra, Clinton, Ia., May 28, and in "The Messiah," Clinton, May 29.

Students who took part in the Chicago Musical College's creditable recital on Saturday afternoon, February 22, were Edith Bliss, pianist; Rose Eckert, vocalist; James Voss, violinist; Ellyn Swanson, vocalist; Carl Knoth, pianist; Kenneth Boulton, vocalist; Lucille Thrane, violinist; Katherine Grimmell, vocalist; Sadie Cohen, pianist, and Myrtle Wilkins, vocalist.

Mrs. Fannie Church Parsons, assisted by her associate teachers and Harry Getty, pianist, entertained the Schumann Club in a novel way Thursday evening, February 27, in her spacious studio, Fine Arts Building. Musical games, though styled "kindergarten," were thoroughly enjoyed by the musicians present. Rev. Dr. Parsons presented to William Ott, the successful player, Maitland's "Biography of Robert Schumann." The club will give a Grieg program at its next meeting, on Thursday, March 13.

Electa Gifford, soprano, has been engaged for the Albany (N. Y.) Festival, May 6; also to appear at Carnegie Hall, New York, on March 16, and at the Gaffney (S. C.) Festival on May 14, 15 and 16.

The recital which Jean Gerardy, 'cellist, and Celeste Nellis, pianist, gave in the Music Hall, Fine Arts Building, last Sunday afternoon, March 2, was a popular event and an artistic success.

J. L. Hjort, tenor, of Minneapolis, who recently gave a very interesting recital in the studio of William W. Kennett, Fine Arts Building, is in charge of the vocal department at the Scandinavian Lutheran Ladies' Seminary, Red Wing, Minn.

Myrtle Levvy, a young and exceptionally promising Chicago pianist, presented an exacting program in the Music Hall, Fine Arts Building, on Wednesday evening, March 5.

The Canadian press prints very enthusiastic praise of the piano recital recently given by Ella Dahl Rich, the exceptionally gifted Chicago pianist, before the Ladies' Musical Club of Toronto.

A book devoted to Mary M. Shedd's "American Method of Singing" has been received from that musician's studios

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in the Auditorium Building. Mottoes selected by Miss Shedd include "There are many teachers, but only few instructors," Socrates, and "We know what we are, but we know not what we may be," Shakespeare.

A musicale will be held on Saturday evening, March 8, in Miss Emma E. Clark's studio, Fine Arts Building.

William A. Willett, baritone, of the Chicago Auditorium Conservatory, will shortly make a Southern concert tour. In addition to a Chicago engagement in April, Mr. Willett's dates include Waukegan, March 15; Toledo, Ohio, March 19, and the Ashland Club, Chicago, March 28.

Under the experienced direction of Hart Conway, and ably assisted by Clifton L. Payden, "One Summer's Day" and "Suspended Animation" were creditably presented in Studebaker Hall, Fine Arts Building, by students of the Chicago Musical College's School of Acting on the evening of March 4. The casts included the following persons: Hermann Lieb, Joseph W. Tuohy, Haven Willard, Edgar Hall, William A. M. Spera, Eugene Stockdale, Rose Eckert, Esther Dolvan, Adelaide Nowak, Christine Prince, Bertha Nesbitt, Beatrice Lasca, Clifton L. Payden, Fred van Schoonover, Fielding Thacher, Marie Henley and Miss Pauline Hogan. The musical contributions heard during the performance were effective.

On Wednesday evening, March 12, and Thursday afternoon, March 13, George Grossmith will be the attraction at the Fine Arts Building's Music Hall.

Charles W. Clark's fine voice and artistic interpretations aroused much enthusiasm at the concert given on the evening of February 28 at Steinway Hall. The eminent American baritone sang the following group of compositions by Carrie Jacobs-Bond, in whose honor the event took place: "Tis Summer in Thine Eyes," "The Lily and the Rose," "I Love You Truly," "When Youth's Eternal" and "Until God's Day" (written expressly for Mr. Clark).

The latest work mastered by the Hinshaw School of Opera is "Fra Diavolo," a recent performance of which at Steinway Hall served to illustrate the operatic achievements of William Wade Hinshaw and his associates. The school is very popular, and its performances are always greeted by large and appreciative audiences. For "Fra Diavolo" the cast is thus arranged:

Fra Diavolo.....W. W. Hinshaw  
Lord Alcaash.....G. Robert Hubner  
Lady Alcaash.....Lillian Mattice  
Lorenzo.....W. S. Palmer  
Matteo.....Eugene Post  
Zerlina.....Florence Gertrude Smith  
Beppo.....Henry Brown  
Giacomo.....L. R. Richardson  
Guido.....Fred. Rogers  
Francesco.....Dottie Baker

"The Bohemian Girl" has been selected by the Hinshaw School of Opera for its next public appearance.

This week Mrs. Hess-Burr and her competent quartet gave "The Trend of Time" and a miscellaneous program before a fashionable audience at the Illinois Club.

On Thursday evening, March 13, Henry Willis Newton, tenor, and Walter Unger, 'cellist, assisted by Arthur Dunham, accompanist, will give a recital in the Odd Fellows' Hall, Bloomington, Ill. The Ladies' Chorus of the Amateur Musical Club is to participate in the program.

Mary Manning recently gave an interesting lecture-recital before the Daughters of the American Revolution at the Fine Arts Building. Her subject was "An Historic Trolley Ride," from Rockport, Mass., to Marblehead. She mingled the fact and fancy of that romantic region, to which she evidently is devoted, and cleverly introduced poems inspired by its historic scenes.

Mary Manning is simple and unassuming on the platform, but her work is charmingly original. Possessed of a rich, musical voice, she interprets the thought of the author clearly and effectively. When she lectures it is in cultured and graceful phrase. She commands the orator's power of holding the attention of an audience. In descriptive vein and in dramatic delineation alike her hearers are impressed and influenced by her words.

Mrs. Manning is favorably known in the East and Middle West, but is comparatively new to Chicago. However, that which she is accomplishing here is quickly establishing her among leading readers and lecturers. She is in charge of the department of expression and dramatic art in the Sherwood School, Fine Arts Building, and is under the management of Charles R. Baker.

Eduard Zeldenrust, the eminent pianist, has come and gone. His recital in the Music Hall, Fine Arts Building, on Friday evening, February 28, was attended by an essentially musical audience, for whose benefit he interpreted a representative program, which embraced compositions by Schubert, Bach and Chopin.

MARCH 8, 1902.

Under the direction of Harrison M. Wild, Gaul's "Passion Music" will be performed at Grace Church on March 26. For Easter Sunday an elaborate musical service is being prepared.

On March 25 Miss Julia Garfield, violinist, will be heard in a recital in this city. Miss Garfield will play Grieg's Sonata, for violin and piano, Earl Drake, the eminent violinist, proving his versatility by presiding at the latter instrument; Bruch's "Scotch" Fantasia, and, with Mr. Drake, Bach's Concerto, for two violins.

Earl Drake, of Handel Hall, is one of the busiest musicians in Chicago. With violin pupils, quartet engagements and other professional claims his time is constantly occupied.

Ovations are numerous this week at the Auditorium, where Sousa and his band inaugurated their Chicago engagement on Thursday evening, March 6.

Eva Emmet Wycoff, of Chicago, recently sang with success at Oshkosh, Wis., the local press commending her soprano voice and artistic interpretations.

Owing to the illness of Ludwig Breitner, the afternoon concert announced by the Spiering Quartet for March 18 has been indefinitely postponed.

At the Church of St. Vincent de Paul Haydn's "Stabat Mater" will be sung next Sunday, under the direction of Bertrand Mullette, organist and choirmaster. Mary Healy Mullette, soprano, will be one of the soloists.

Marie Schumann, whose violin numbers were an important feature of the Mendelssohn Club's concert this week, will play for the Clio Club on March 20, when she will be accompanied by Bertha Smith Titus.

GEORGE HAMLIN'S NEW YORK ENGAGEMENTS.

The Bureau of Fine Arts announces that George Hamlin has been engaged as soloist for New York Philharmonic concerts on April 4 and 5. Besides the tenor solo in a Beethoven number Mr. Hamlin will sing, at Mr. Paur's request, the principal aria from Richard Strauss' opera "Guntram." This will be the first presentation of the latter work in this country.

Pupils of R. A. Augustine, Steinway Hall, will furnish the vocal numbers at the next meeting of the Grossdale Culture Club.

George Hamlin's Sunday concerts at the Grand Opera House are being attended by large and fashionable audiences. In fact, so emphatic has been the success of Mr. Hamlin's venture that these events are being continued indefinitely. For to-morrow an attractive program is announced. Last Sunday, March 2, the following songs were ably interpreted by the tenor and his distinguished associate, Charles W. Clark:

Nocturne.....Chadwick  
Winds in the Trees.....Thomas  
Two Irish Songs.....Lohr  
To My First Love.....  
You'd Better Ask Me.....  
Heart, My Heart, Ah, Do Not Sorrow.....Ries  
Awake, Sweet Dreamer.....Ries  
Cradle Song.....Ries  
Drinking Song.....Ries

Mr. Hamlin.  
Song Cycle, from Stephen Crane's Black Riders.....Schuyler  
Consecration.....  
Good-bye.....  
Longing.....  
Darkness.....  
The March of the Mountains.....

Lost Chord.....Sullivan  
Barcarolle.....MacDowell  
Thy Beaming Eyes.....MacDowell  
Gypsy Serenade.....Herman  
Wooing.....Herman  
Danny Deever.....Dunrosch

Mr. Clark.  
The assisting pianist was Mr. Seeboeck, and Miss Scheib played the accompaniments.

Fritz Kreisler cancelled his violin recital announced for Friday afternoon, March 7, and will appear instead in a

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concert with Jean Géard, the 'cellist, on Sunday evening, March 9, in Music Hall, Fine Arts Building.

Prominent students of the Sherwood Music School will be heard at the recital to be given next Friday morning, March 14, in the Lecture Hall, Fine Arts Building.

Mr. Hamlin, by the way, will occupy Charles W. Clark's Kimball Hall studio during the baritone's forthcoming visit to Europe.

#### CAROLYN LOUISE WILLARD.

CAROLYN LOUISE WILLARD is an exceptionally gifted Chicago pianist. "Her playing," the great artist, Fannie Bloomfield-Zeisler, has written, "is characterized by excellent technic, temperament, musicianly phrasing, an agreeable touch and artistic coloring," while, in 1897, Ernst Jedliczka, of Berlin, Germany, stated that "Her technic is clear, her touch very sympathetic, and her phrasing always natural and tasteful." Then he added: "I consider Miss Willard an able pianist."

Miss Willard, who is one of Madame Bloomfield-Zeisler's most enthusiastic pupils, has studied extensively in Europe as well as America, and has frequently appeared at important concerts. Her successful Chicago debut was made last season in the Music Hall. Recently in Chicago her playing created a most favorable impression at Mrs. Holden's musicale, an interesting social event.

This pianist's repertory is very extensive, and as a teacher she has been no less successful than as a performer. Miss Willard is so fortunate as to possess an attractive personality and a fine intellect. Glowing and well de-



CAROLYN LOUISE WILLARD.

served tributes have been paid to her by the press. We quote the following:

Her interpretation of Schumann was most pleasing and artistic.—Chicago Chronicle.

We must take off our hat to Miss Willard's playing of Brahms. Never has the writer listened to his music with so much pleasure. The Rhapsody in G minor seemed like a splendid work, full of many beauties; while the beautiful Intermezzo, founded on a Scotch lullaby, was charming. The same beautiful playing was found in Moszkowski's "En Automne."—Normal School Quarterly, Mansfield, Pa.

The piano recital given by Miss Carolyn Louise Willard, of Chicago, was a musical feast. The large and intelligent audience showed their delight and appreciation both by their close attention and by their spirited applause. The program was varied and artistically arranged.—The Normalist, St. Cloud, Minn., January, 1901.

Miss Willard is a temperamental player and brings out a beautiful singing tone.—Courier, Lincoln, Neb.

Especially noteworthy was Miss Willard's rendering of Bach's Chromatic Fantasia and Fugue, to which she gave a lyric grace and a fine adjustment of tone values which we miss in the more impassioned rendering to which we are accustomed. It was not the traditional reading, but it seemed at the moment to be convincing. The very cordial response from the audience was a recognition fairly

earned by genuine, musicianly piano playing.—Review, Oberlin, Ohio.

The piano recital given at the Opera House on Monday evening by Miss Carolyn Louise Willard, of Chicago, was a gathering of Union City's best people, and they had the pleasure of listening to the best piano recital ever presented in our city; a brilliant presentation of the difficult and decidedly varied program.—Weekly, Union City, Mich.

#### MRS. THEODORE WORCESTER.

MUCH interest is centred in the announcement that Mrs. Theodore Worcester, the exceptionally gifted and accomplished pianist, will be heard with Plunket



MRS. THEODORE WORCESTER.

Greene in a recital at the Music Hall, Fine Arts Building, Chicago, on Wednesday evening, March 19.

Mrs. Worcester, who for a number of years studied with Leopold Godowsky, is a pianist of recognized ability. Her remarkably brilliant technic, scholarly interpretations and exquisite tone colorings are characteristics which critics and audiences unite in commending. Then, too, the singing quality of tone which she produces in melody playing is one of the most attractive features of her performance.

From an extensive and unusually representative repertory Mrs. Worcester has selected the following numbers to play at the above mentioned recital on March 19:

Rhapsodie in B minor.....Brahms  
Etude, La Nuit.....Glazounow  
Valse de Concert, op. 47.....Glazounow-Blumenfeld  
The Lark.....Glinka-Balakirew  
Nocturne.....Tschaiikowsky  
Prelude in C sharp minor.....Rachmaninoff  
Tarantella, Venezia e Napoli.....Liszt

#### Chicago Auditorium Conservatory Branch at South Bend.

THE Chicago Auditorium Conservatory, having received numerous requests for instructors from the musical people of South Bend and the surrounding territory, has decided to open a branch school there under capable direction. It is the purpose of the Chicago Auditorium Conservatory to give, as far as possible, the same advantages to the pupils of this Indiana school as are enjoyed by Chicago students.

Examinations will be held under the personal direction of Frederic Grant Gleason, certificates will be awarded, and pupils wishing to graduate will be ranked as those who study in Chicago. All conservatory entertainments and recitals will be free to pupils and their friends, scholarships will be awarded to the deserving, and in a word the work will be identical with that done at the conservatory in Chicago.

Referring to this interesting departure, the South Bend

(Ind.) Sunday News of March 2 printed this favorable paragraph:

Considerable speculation has been in the atmosphere for several days anent the rumored advent of the Chicago Auditorium into South Bend. In fact, it is more than a rumor, and speculation on the subject is justified by a visit to town yesterday of Frederic Nelson, formerly of South Bend. The aim of the Chicago school is to inaugurate a branch in South Bend, with facilities as nearly as possible equaling those of the parent school in Chicago, and if gone about in the right manner is in quite a fair way to be successful in the undertaking. It is too early as yet to go into details, but it is safe to say that anything fathered by Frederic Grant Gleason, the eminent composer, lecturer and musical litterateur, who is now at the head of the Chicago Auditorium Conservatory, will be of a high grade, on a high plane and worthy the attention of anyone seeking musical advancement.

#### MADAME BLAUVELT'S BOSTON RECITAL.

THE program which Mme. Lillian Blauvelt gave at her recital in Boston last Thursday afternoon is one which singers and musicians will find it worth their while to read through:

Old French, La Fauvette.....Gretty  
Old Italian—  
La Danza.....Durante  
Amarilli.....Caccini  
Modern Italian, Comestete Gentil.....Pirani  
German—  
Du bist die Ruh.....Schubert  
Frühlingslied.....Mendelssohn  
O Komm im Traum.....Liszt  
Guten Morgen.....Grieg  
French—  
L'Absence.....Bizet  
Pourquoi.....Delibes  
Vêpres Sicilienne.....Verdi  
English—  
Spirit of the Past.....Farjeon  
April Birthday.....Ronald  
My Bairnie.....Vannah  
Sweetheart and I.....Beach  
With her beautiful voice and brilliant singing Madame Blauvelt made the afternoon one to be long remembered



LILLIAN BLAUVELT.

by the audience. Indeed, she was at once re-engaged for a second recital announced for April 3. J. Wallace Goodrich played Madame Blauvelt's accompaniments. The recital was given at Steinert Hall. A large audience greeted the singer.

PEOPLE'S SYMPHONY CONCERTS.—The educational element involved in the People's Symphony concerts in progress at Cooper Union Hall this season, which has been emphasized by the interesting explanations of F. X. Arens, the conductor, before the performance of each orchestral number, has attracted attention in some unlooked for quarters, and Mr. Arens has already received offers from well-known managers to continue the series at some prominent hall or theatre in the uptown district, with explanations of the same nature. Mr. Arens announces that the fourth of the series will take place on Friday evening, March 21, when the program will be interpreted by an orchestra of fifty musicians, with solo assistants.

MME. SIGNI LUND SKABO CONCERT.—This will occur next Wednesday or Thursday evening, at the Waldorf-Astoria, and will consist principally of the compositions of this Norwegian composer and protégée of Grieg.

Season 1901-1902

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BORN of Welsh parentage in Poulney, Vt., the home of Nellie Sabin Hyde, contralto, and Alice Stoddard Hollister, the soprano, and now only twenty-one years of age, Mr. Hughes is one of the youngest soloists in New York. He began the piano at ten years of age. He has been here now three years, and in this brief time has made himself well known, having sung in such important places as the large Carnegie Hall, Cooper Union (People's meeting, where he received a triple encore, and is re-engaged), the Women's Press Club, last summer at a fashionable Bar Harbor church; also as soloist at the Ocean Grove Festival, in the big Auditorium. Of recent engagements are the Rainy Day Club, Carnegie Hall, Mrs. Babcock's Lenten musicale, M. E. Church of Morristown, N. J.; at the New Jersey C. C. I. Seminary, Hackettstown, N. J.; at Memorial Baptist Church, Newburgh, N. Y., &c. He has sung in all the States from Maine to Ohio, and the following press notices show to some degree his success:

A. Griffith Hughes, of New York, has been secured to assist the choir in St. Saviour's Church during July and August. Mr. Hughes has a baritone voice of a wide compass and is exceptionally powerful for a person of his build.—Bar Harbor Record, Bar Harbor, Me.

A. G. Hughes, of New York, assisted at a concert given by Company C Tuesday evening. The singing by Mr. Hughes was thoroughly enjoyed. This young gentleman possesses a voice of rare richness and power.—Brandon Union, Vermont.

A. G. Hughes, of New York, substituted, rendering two solos and an encore in a charming manner.—The Commercial, Bangor, Me.

A. G. Hughes, of this city, is a young gentleman with a very pleasing baritone voice. He assisted at the free concert at Merritt Hall last Saturday, rendering solos in German and French and a ballad in Welsh, all well enunciated.—Sun, New York.

A. Griffith Hughes, the young baritone of New York, sang with feeling, phrasing the difficult solos smoothly, and using his voice to good advantage.—Observer, Hoboken.

A. Griffith Hughes sang at the last musical "at home" given by Mr. and Mrs. Theodore Sutro, of Riverside Drive, last Wednesday, rendering in a charming manner a group of songs by American composers and some Italian selections.—Press, New York.

Arthur Griffith Hughes sang a solo, "Happy Days," with violin obligato by Master George Demorest, with a clear voice. He has a remarkable voice for his age and build.—Ocean Grove (N. J.) Record.

There was a very large attendance at the Baptist Church Sunday. The congregations had the pleasure of hearing Arthur Griffith Hughes, the baritone, of New York. Mr. Hughes has a pleasant voice and rendered fine selections at both services.—Rutland (Vt.) Evening News.

A. G. Hughes has a very promising voice and shows he is under good tutelage; it is of a sympathetic quality and powerful.—Mount Vernon Daily Argus.

Mr. Hughes, baritone, was encored time and again.—East Chester Bulletin.

A. G. Hughes, the young baritone of New York, sang the aria, "Thus Saith the Lord," from Gault's "The Holy City," with admirable effect. He has sung often in Park Reformed and Grace churches, and has won an admirable reputation in church musical circles of Jersey City.—Jersey City Journal.

Mr. Hughes rendered the cycle "Eliand" and selections from Wagnerian operas, also Scotch ballads, &c., which displayed his voice to good advantage.—Newburgh News.

A highly pleasing concert was given in Young Men's Christian Association Hall Monday evening. A young vocalist, Arthur Griffith Hughes, a Welshman, delighted his hearers with classic vocal selections. He comes from New York city. His singing of "Dio Posente," with trio, and his "Eliand" selections showed his artistic temperament, also the control of his mezzo voice.—Cleveland Leader.

Arthur Griffith Hughes, of New York, spent Sunday in Akron and delighted the audience of the First M. E. Church with his singing. Mr. Hughes possesses a baritone voice of great power and fine possibilities. He sang a duet with Mrs. Richard Ward and "Lord God of Abraham," from "Elijah."—Akron Beacon Journal.

A highly enjoyable concert was given last evening in Memorial Hall by a company of musicians to a good gathering. The great

surprise of the concert was a young baritone. He displayed a wonderful voice in power and breadth, rich in quality, and also showed his control to be that of an artist. His tones were those of a ma-



ARTHUR GRIFFITH HUGHES.

tured man. His phrasing and enunciation were done in excellent style. His singing of the Scotch ballads, "I'm Wearing Awa', Jean," and "Loch Lomond," called for a storm of applause. His work in the German lieder was artistic and displayed temperament, and he sang effectively a little Welsh air.—Toledo Bee.

He has just returned from a short Western tour, singing in Akron, Cleveland, Toledo, Elyria, Columbus, Pittsburg, &c. One Sunday he sang in the Euclid Avenue Baptist Church, Dr. Eaton's (the Rockefeller church), and the last three notices attest to his Ohio experience. Last Thursday he sang at Miss Gardner's musicale. This makes a fine showing for a new man, and but presages future successes.

**Cincinnati May Musical Festival.**

CINCINNATI, March 9, 1902.

ARRANGEMENTS were completed to-day for the fifteenth Cincinnati May Musical Festival, May 14, 15, 16 and 17, 1902, under the direction of Theodore Thomas, with an orchestra of 100 and a chorus of 500. The soloists will be Marie Zimmerman, Miss Clara Turpen, Madame Schumann-Heink, Ben Davies, Ellison Van Hoose and Andrew Black.

The principal works to be performed are César Frank's "Beatitudes," Bach's Mass in B minor, Berlioz's "Requiem," scenes for chorus, orchestra, and soloists from Gluck's "Orpheus" and from "Die Meistersinger"; selections from "Die Walküre," "Siegfried," "Die Götterdämmerung" and "Tristan and Isolde," love scene from "Feuersnott" (new), Richard Strauss, and the "Eroica" Symphony.

The orchestra will be increased for the performance of the Mass, and will be augmented to 150 for the Wagner selections and Berlioz's "Requiem."

A NEW ALTO.—Miss Olga McAlpine, contralto, from Toronto, Canada, has been engaged as soloist in the quartet at Holy Trinity Church, Brooklyn; there were over 100 applicants.

**COMING CONCERTS.**

The Venth-Kronold Quartet will play in Morristown, N. J., on March 31.

On March 18 Carl Venth will give an invitation musicale at the Hotel Majestic to introduce his dramatic cantata, "Hiawatha's Wooing."

Mrs. George Stephenson Bixby has issued cards of invitation for a private musicale to be given on Saturday, March 15, at 4 p. m., at her music rooms, 1103-5 Carnegie Hall.

Carl Schlegel, the baritone and professional pupil of M. J. Scherhey, will give a concert at Knabe Hall, Monday evening, March 17. Miss Irene Szabadkay, pianist, and Leo Schulz, 'cellist, will assist in an attractive program. Mr. Schlegel's list of songs includes numbers by Schubert, Schumann, Franz, Ries, Levi and Bungert, the Prologue from "Pagliacci" and Wolfram's "Erster Gesang," from "Tannhäuser."

The Adamowski String Quartet, of Boston, will give a concert at Carnegie Hall, Sunday afternoon, March 16. A popular program will be presented and popular prices of admission will prevail. The soloists for the occasion will be Mr. Adamowski, who will play his arrangement of Paderewski's "Manru." Miss Electa Gifford will sing. This is the first appearance of the Adamowski Quartet in Carnegie Hall.

**Dunstan Collins' Announcements for May Festivals.**

LAST week we printed the announcement that the artists for the Cornell College Festival at Mount Vernon, Ia., were engaged through Dunstan Collins.

Dubuque, Ia., and Clinton, Ia., have also taken their entire list of talent from Mr. Collins for their May festivals as follows:

Dubuque, Ia., May Festival.—For May 26, the Theodore Spiering Orchestra, fifty men, Genevieve Clark Wilson, Grace van Valkenburgh, Glenn Hall, Sydney Biden and Gustav Holmquist for Gounod's "Faust." For afternoon of May 27 a symphony concert by the Theodore Spiering Orchestra, fifty men; soloists, Emil Hofmann, Herbert Butler and Herman Diestel. For evening of May 27 the Theodore Spiering Orchestra, "Hiawatha's Wedding Feast," Glenn Hall soloist.

Clinton, Ia., May Festival.—For May 28 the Theodore Spiering Orchestra, fifty men, Genevieve Clark Wilson, Glenn Hall and Sydney Biden for "The Bride of Dunekerron."

For the afternoon of May 29 a symphony concert by the Theodore Spiering Orchestra, Jeannette Durno, for a concerto, and Grace van Valkenburgh, soloists. For the evening of May 29 the Theodore Spiering Orchestra, Genevieve Clark Wilson, Grace van Valkenburgh, Glenn Hall and Sydney Biden in the "Messiah."

VAN YORX.—Here are the New Haven press clippings of this well-known tenor which were referred to last week:

Mr. Van York has appeared here at the May Festival concerts, and is well known and successful as a concert singer. His voice is agreeable, and he sings with intelligence and taste.

He was especially happy in the "Iris" excerpt, which was delivered with dramatic fervor. Mr. Van York was cordially received by the large audience and was compelled to respond to two encores.—Evening Register, New Haven, February 23, 1902.

Mr. Van York's first number was a group of four ballads. He was heard to best advantage in the second of his group, "The Secret," by Scott. He was very enthusiastically received by the audience, and at the conclusion of the fourth ballad was recalled several times and finally sang another ballad. In the "Iris" selection later he was compelled after several recalls to sing it again.—Evening Leader, New Haven, February 21, 1902.

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Concerts, recitals and all musical affairs given in Mendelssohn Hall, and which call for THE MUSICAL COURIER'S attention, will hereafter be found under this heading.]

#### HOCHMAN'S FIRST NEW YORK RECITAL.

ARTHUR HOCHMAN, the young Russian-American pianist, gave his first New York recital at Mendelssohn Hall last evening (Tuesday). A review of the following program will be published next week:

Sonata, E major, op. 109.....Beethoven  
Fantaisie, C major, op. 17.....Schumann  
Alceste Caprice sur les Aïrs de Ballet.....Gluck-Saint-Saëns  
Impromptu.....Schubert  
Sonata, A-dur.....Scarlatti  
Nocturne, op. 62.....Chopin  
Valse Brillante, No. 2.....Chopin  
Polonaise, op. 53.....Chopin  
Etude.....Paganini-Liszt  
Capriccioso.....Hochman  
Staccato Etude.....Scharwenka  
Midsummer Night's Dream.....Mendelssohn-Liszt

#### Master Charles Dark.

ON last Wednesday evening, at Mendelssohn Hall, a young lad about fourteen years old came before a very select public in a concert of his own, and after a few bars of the first movement of the A minor Concerto, by Hummel, demonstrated that he was possessed of unusual talent.

The boy is almost unknown as yet, but his playing proved that he must be a very earnest and persevering student. Besides the number mentioned above he was also heard in a Prelude and Fugue by Bach, and numbers by Raff, Leschetizky, Liszt and Chopin.

Master Dark has a very good touch, a clean technic and a careful knowledge of the usage of the pedals, and he is endowed with a splendid musical feeling, which he particularly demonstrated in the Liszt "Liebestraum." If this boy will continue to develop on the same lines there is every reason to hope for his becoming an artist of eminence.

Master Dark had the assistance of Mrs. Sherman Stanley, a soprano of extraordinary gifts, who is studying here for the concert stage. She has a beautiful voice, exceptionally good presence and the requisite temperament.

H. Lee also contributed two numbers. Mr. Lee is a singer possessed of a delightful baritone, and his songs

were given with musical knowledge and fascinating quality.

#### ELEANOR CLEAVER.

MME. ELEANOR CLEAVER, the contralto, will make her reappearance to-night in Mendelssohn Hall assisted by Ingo Simon, baritone. This concert is eagerly anticipated, as Madame Cleaver is an artist of rare worth. Later will be printed some of the press notices she and Mr. Simon received while in Europe. Here is the program for to-night:

Murre nicht, lieber Christ.....Bach  
Einen Bach der fließt (Die Pilgrime auf Mecca).....Gluck  
Mme. Eleanor Cleaver.  
Non piu andrai (Nozze di Figaro).....Mozart  
O Vecchio cor che batti (I due Foscari).....Verdi  
Ingo Simon.  
Padre Perdoni (Demafonte).....Adolf Hasse  
Ah, se tu dormi (Romeo e Giulietta).....Vaccaj  
Mme. Eleanor Cleaver.  
Recited aria (Giulio Cesare).....Händel  
E vezosa si la Rosa.....Vaccaj  
Ingo Simon.  
Von ewiger Liebe.....Brahms  
Spanisches Lied.....Brahms  
Der Frühling.....Brahms  
Juchhe.....Brahms  
Der Schmied.....Brahms  
Mme. Eleanor Cleaver.  
Colombine.....Massenet  
La Mule de Pédro.....Massé  
Ingo Simon.  
Ma vie a son secret.....Bizet  
La Captive (old Hebrew melody).....  
(Arranged by Kücken.)  
Mme. Eleanor Cleaver.

Just before leaving Paris for this country Madame Cleaver was engaged to sing with the Philharmonic Society on February 21, and also in the Bach St. Matthew's Passion Music at Oxford, England, but had to cancel both engagements in order to reach here in time for her New York appearance.

#### Hohenzollern Band Concert.

THE Imperial Band of Kaiser Wilhelm's yacht Hohenzollern and the orchestra of the Imperial Second Sailors' Division from Wilhelmshaven, the latter attached to the yacht during Prince Heinrich's visit to America, gave two joint concerts in Carnegie Hall on Monday and Thursday of last week. The proceeds were for the benefit of the charitable institutions of this city.

#### Wolfssohn's Sunday Concerts.

HENRY WOLFSOHN announces a grand concert in the Metropolitan Opera House for Sunday evening, March 16, with Emil Paur and his orchestra, and the following soloists. Harold Bauer, pianist; Fritz Kreisler, violinist; Ellison Van Hoose, tenor, and Gwilym Miles baritone. Selections from Saint-Saëns' "Samson and Dalilah" will take up the second part of the program.

#### Obituary.

##### Antonio Farini.

ANTONIO FARINI, a prominent music teacher of New Orleans, died at his home in that city on March 4. Farini taught Emma Abbott, Minnie Hauk and other operatic singers after he himself retired from the operatic stage. Farini was a baritone who sang with Patti in the early years of the diva's career. He was born in Milan. His father was a nobleman who at one time served his country as Minister of the Interior. Farini was a man of varied accomplishments. He spoke ten or twelve languages. Recent dictionaries of musicians contain no record of him.

##### John Daniell.

The venerable dry goods merchant John Daniell, who died last Thursday afternoon, was for many years a generous patron of music and a man who enjoyed a wide acquaintance among musicians and actors. It was Mr. Daniell who made it possible for Henry P. Schmitt to continue the concerts of the Metropolitan Permanent Orchestra on the Madison Square Roof Garden the second summer. This was in 1898. Schmitt succeeded Adolf Neuen-dorff as conductor of the orchestra. Mr. Daniell did more than give financial assistance, for he attended the concerts almost every night, and took a personal interest. Advanced age and ill health prevented the merchant from continuing his interest in music. Mr. Daniell was eighty-one years old. He was born in England, but had lived in New York since his boyhood. He is survived by two sons, John Daniell, Jr., and George Daniell, and two married daughters, Mrs. Henry Caldwell and Mrs. Samuel J. Montgomery.

##### Louis Copelmann.

Louis Copelmann, author and musician, died last Sunday at Denver, Col., a victim of consumption. Years ago Mr. Copelmann conducted theatre orchestras in New York. Ill health compelled him to seek a dryer climate.

##### M. Girod.

The death of M. Emile Girod, father of Mlle. Marthe Girod, the celebrated Parisian pianist, was announced in Paris on February 15. He was seventy-five years old.

GASTON M. DETHIER.—Last month Gaston M. Dethier, organist of St. Francis Xavier Church, New York, opened the new organ of St. Mary's R. C. Church at Wilkesbarre, Pa. The Wilkesbarre Record speaks of the event as follows:

In spite of the fact that Dethier played from the classic as well as the modern school, there was really no stronger appeal in the program than his own composition, suggestive of the spirit of the Christmastide. This is a gem of fancy as well as of technical skill. It suggests in its opening the glory of that song that wings its way among the spheres, "Good will on earth." Then in the second part it changes to a pastoral, which suggests the dim light and the reverent group at the manger. And finally it swells into glory, with variations and permutations, on the theme, "Adeste Fideles." This composition, being Mr. Dethier's own, is colored delightfully and with great care, and there are few possibilities that are not suggested by it. Another composition of his, intended merely to reveal colors and shades, was composed for the occasion, and it proved most welcome and filled with deft as well as bold touches. There was a delicious episode in the Baldwin number, "Burlesca and Melodia." The second part, with the theme uppermost, gave many registry possibilities which were taken advantage of, to the constant entertainment and delight of the great audience. Dethier's Prelude in E minor, a published work, was well received. Its rapid arpeggios breaking into the shrill commanding of four and two foot tones and the vivid lights thus developed made a delightful variation in an entertaining program. "The Storm" was a request number, and its features are too well known to require description here. Most of it is noise, but a good deal of it is sweet.

As to Dethier himself—a rather small statured, pleasant featured young man—there is much that might be said. It is told of him that he was able to play a service in the church very well at nine. He has a face and head that denote intellectuality and grasp, and an expression at the instrument that reveals the artist. His technic, especially his pedaling, is amazing. Taken generally, his technic is so much more crisp and so much more clean than the average concert organist's that the difference is marked. In the arduous work he was more than equal to the task, and in the slower movements, like the andantino of De Pauw, with its flute and string effects, he showed a most unmistakable comprehension and sympathy. Wilkesbarre has seldom heard an organ performer so delightful. And the best of it is that notwithstanding the early fruition of his genius, Dr. Dethier acknowledges only twenty-six years of age, and he will have lots of opportunity to make himself known widely. Even now he is in almost constant demand.



## SOUSA AND HIS BAND

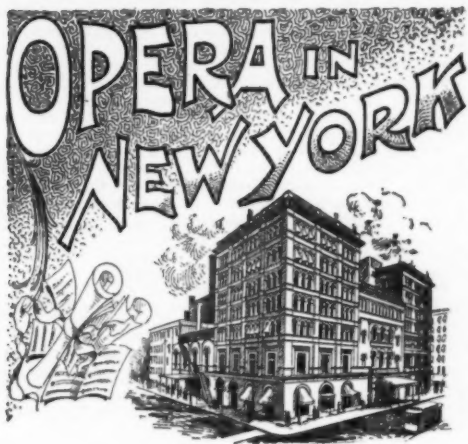
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Route March, 1902.

Thur., 13, Oconto, Wis.	Matinee.	Turner Opera House.
Thur., 13, Marinette, Wis.	Evening.	Scott Theatre.
Fri., 14, Escanaba, Mich.	Matinee.	Peterson's Op. House.
Fri., 14, Marquette, Mich.	Evening.	Marquette Op. House.
Sat., 15, Houghton, Mich.	Matinee.	Armory Opera House.
Sat., 15, Calumet, Mich.	Evening.	Calumet Theatre.
Sun., 16, Ashland, Wis.	Evening.	Grand Opera House.
Mon., 17, W. Superior, Wis.	Matinee.	Grand Opera House.
Mon., 17, Duluth, Minn.	Evening.	Lycium Theatre.
Tues., 18, St. Paul, Minn.	Matinee.	Metropolitan Opera H.
Tues., 18, Minneapolis, Minn.	Evening.	Lycium Theatre.
Wed., 19, Stillwater, Minn.	Matinee.	Grand Opera House.
Wed., 19, Eau Claire, Wis.	Evening.	Grand Opera House.
Thur., 20, Stevens Point, Wis.	Matinee.	New Opera House.
Thur., 20, Wausau, Wis.	Evening.	Grand Opera House.
Fri., 21, Portage, Wis.	Matinee.	Portage Opera House.
Fri., 21, Madison, Wis.	Evening.	Fuller Opera House.
Sat., 22, Milwaukee, Wis.	Mat. and Eve.	Davidson Theatre.
Sun., 23, Bloomington, Ill.	Matinee.	Grand Opera House.
Sun., 23, Decatur, Ill.	Evening.	Powers' Opera House.
Mon., 24, St. Louis, Mo.	Mat. and Eve.	The Odeon.

# Alma Stencel

## CONCERT PIANIST.

After her recent successes in Berlin will appear in London during the coming season.



LAST week closed the present season of opera here. The interest centred chiefly in the performances of "Siegfried" and "Götterdämmerung"—the latter half of the Ring—and both of which works had their solitary performances on these occasions.

"Siegfried" was given on Tuesday afternoon, and the Siegfried was Mr. Dippel. He was not in a star cast mood—so much was evident from the start. His voice was tired and he pumped the bellows as though he were expecting the 6 o'clock whistle to blow every next minute. The forging of the sword was very tame, almost like an everyday occurrence, and he cleft the anvil as though he were slicing cold ham.

Reiss' Mime saved the first act. This is the sharpest outlined Mime New York ever has seen, and it is one of the best bits of character acting on this or any other operatic stage. It is so easily distorted, this role; and most singers succeed in distorting it entirely. The character is mean and niggling—not a comedy part, as most interpreters would have us believe. Reiss brings out about all there seems to be in it. His gestures show careful study of the part not marred by footlight grimaces. Also in the second act—in the scene just preceding his slaughter, which is one of the silliest of all of Wagner's liberties—his by-play almost converts the episode into a rational one.

The Wanderer of van Rooy is about as impressive a figure as that character can be made to appear. Both he and Reiss carried off the famous conundrum scene at the forge as though it really had some dramatic meaning. This is one of the strongest evidences against Wagner's claims as a dramatic poet; but musically the episode is delightful.

Muhlmann, who sang Alberich in place of the indisposed Bispham, made rather a grotesque figure. Blass sang the megaphone Fafner very well, and the dragon would have been a joy to any zoological exhibit. It must have heard of the caracolings of its brother dragon at the Paris Opéra and been stirred to action by the cabled reports of that creature's press agent. Ah, well! dragons are only human, after all!

Ternina sang this Brünnhilde—the most ungrateful one of all the Brünnhildes; but she sang it with fire, and of course outpointed Dippel in the final duet until it sounded like a solo.

The Erda of Schumann-Heink was again very impressive. That first scene of the last act was a very successful one. It is, after all, one of Wagner's happiest dramatic moments; and the descent of Erda has about it much atmosphere of the mysterious. Sophie Traubmann sang the Forest Bird out of sight! Damrosch conducted. This "Siegfried" might be called the opera of sleep, for sleep seems to be the *Leitfaden*; Brünnhilde, Fafner and Erda are all

awakened in it; and on this occasion Dippel was at least half asleep.

Thursday afternoon brought "Götterdämmerung," with von Bandrowski as the elder Siegfried. It was a sorry impersonation this throaty tenor from Frankfurt gave us. His idea of the part is ludicrous at most times, and his singing had better be forgotten as soon as possible. The really big scenes which fall in the elder Siegfried's way were all missed, and as a result the character was nothing of anything. He should retire to his estate—everyone from Poland seems to own an estate—with a piano score and try to read some meaning out of it and into his own head.

Ternina's Brünnhilde again taxes adjectives of description. Her oath on Hagen's spear, the encounter with the disguised Siegfried and the Immolation are but a few of her tremendous moments. It is to be feared that now that she has shown us the way in which Brünnhildes should go we shall refuse to believe in others when this *Münchener Kind* is no longer with us.

Gutrune, a spiritless part, was sung and acted extremely well by Reuss-Beice, and the Rhine Maidens were Schumann-Heink, Bridewell and Scheff.

De Reszke's Hagen is unquestionably his best part. He looks it imposingly, and there is in his voice the brutal timbre which colors the character. Muhlmann sang Gunter. Damrosch conducted. The stage management was—what it was; there is no description possible.

The balance of the week was devoted to benefits and repeats. "Aida" on Monday and Thursday—the latter time for the benefit of the German Press Club. Tuesday evening "Le Cid," with a tri-color cast, the proceeds of which went to the French Hospital. On Wednesday Sembrich sang Marie in "Fille du Regiment" with a vivacity and a vocal display that were charming and amazing. The same evening "Cavalleria Rusticana," with Calvé and de Marchi, made its farewell bow.

Friday Emma Eames and Alvarez appeared in "Faust" for the last time this season. Saturday afternoon "Manru," and that night the tail end of Calvé's Carmen held the stage and the audience. Sunday night the last of the regular concerts. The audiences were large and upper Broadway is happy.

#### Marion Murlless' Success.

AT a concert in Rockville, Conn., recently, this young singer made a pronounced hit, winning much praise on all sides. She has a lyric soprano organ of very pure quality, and has studied well this winter, making great strides. Not only the audience generally but the local press were united in her praise, as the following will show:

The first selection by Miss Marion Murlless was "Nobil Signor," by Meyerbeer. The number is a difficult one, and the manner in which Miss Murlless executed the florid passages proved her to be a fine student, and her many friends are looking forward to a bright future for her as a singer. The selection brought out the heartiest applause. Her second number was "Penso," by Tosti, and was most beautifully rendered, and this also elicited enthusiastic applause, to which Miss M. responded with a taking encore. Miss M. chose for her third number, "O Come With Me," by Van der Stucken, and "I Wait for Thee," by Hawley, and "Love Song," by Blazegewicz. Miss Murlless sang each number in fine style, and with tone beauty, and again was enthusiastically recalled.—Rockville Leader.

Miss Murlless' appearance was really her debut. She has been pursuing her studies in New York for the past two years, and the well-nigh marvelous progress she has made came somewhat in the nature of a surprise to the musical circle of Rockville. She shared the honors with Professor Hammond in making the concert a success. In purity of tone, clear, bird-like notes, superior voice, enunciation and correct interpretation of the composers, she left nothing to be desired. For her first solo Miss M. sang the aria, "Nobil Signor." It was an excellent selection to bring out the range of her sweet and flexible voice, and the high notes were as clear and true as those of the middle register. The third vocal number was Tosti's "Penso," and seldom is it sung so perfectly. Miss Murlless sang entirely from memory, which added to the interest of the occasion.

MME.

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She sang a group of songs for her last number, and responded to a hearty encore. She received many handsome bouquets.—Rockville Journal.

Miss Murlless is a pupil of Marie Seymour Bissell.

#### Mrs. Stocker's Lecture Musicale.

MRS. STELLA PRINCE STOCKER'S fourth lecture-musical for her pupils took place on Friday evening, February 21, at her residence-studio, 17 West 103d street. One of the most promising of the pupils is Miss Katherine Wrissenberg, whose sweet voice may later gain her a favorable reception by the public. The program follows:

#### TALK ON VOCAL CROTCHETS.

Vocal duet, The Lost Chord.....Sullivan  
Vocal trio, The Angel.....Rubinstein  
Vocal solo, Voi Che Sapete.....Mozart  
Piano duet, Spanish Dance.....Philippson  
Vocal solo, The Holy City.....Stephen Adams  
Flute solo, Aria from Martha.....Flotow  
Vocal solo, Jerushy.....Gaynor  
Vocal duet, Swedish Folk-song.....  
Piano duet, Cuban Dance.....Gottschalk  
Vocal trio, Brisk the North Wind.....Vearie  
Kinder Symphony Music.....Chwatal

Those who took part in the program were Misses Florence McGloine, Katherine Wrissenberg, Emma Wrissenberg, Edith Mack, Mildred Dick, Frances Hodgson, Mabel Dedlow, Clara Stocker, Masters Arthur Stocker and Irving Campbell.

#### Mail for Artists.

LETTERS addressed to the following are at THE MUSICAL COURIER office:

Leandro Campanari.  
Suzanne Adams.  
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## BOSTON QUINTETTE CLUB

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## BALTIMORE.

BALTIMORE, March 9, 1902.

IN these days of the well-nigh exclusive flourishing of the foreign singer it is good to hear an American—Francis Rogers, baritone—who assisted at the tenth Peabody recital last Friday afternoon.

The program was another of the exceedingly attractive ones offered Peabody audiences this season, always with one extraordinary exception. It was made up of songs in almost every instance from the worthiest sources, and covered a wide range of literature, from that of the seventeenth century to the present day.

With his first effort Mr. Rogers established himself a favorite with his audience. He has a good voice, a sympathetic personality, and he is a manly, refined singer. He has a particularly beautiful mezza voce, good enunciation and an admirable style.

Paderevski gave a recital at Music Hall last Friday night. The audience was large and wildly enthusiastic, the great pianist receiving an ovation at the close.

As encores were given the Chopin A flat Valse, a Liszt Hungarian Rhapsody and the Rubinstein E flat Valse.

George T. M. Gibson, baritone, gave on Thursday afternoon of last week, at Beethoven Hall, the first of two song recitals for the benefit of the endowment fund of the Beethoven Chorus Class. The program which Mr. Gibson presented disclosed a consummate discrimination and taste in the selection of songs whose reproduction evinced distinguished interpretative ability.

Miss Randolph's accompaniments were musical, discreet and sympathetic.

The fourth Peabody Symphony concert, under the directorship of W. Edward Heimendahl, took place last night. Mrs. Hissem de Moss, soprano, assisted.

The concert was the most successful of the series. Conductor Heimendahl is proving himself to be as wise a program maker as he is an able drill master and interpreter.

Mrs. Hissem de Moss' initial appearance here was a decided success. Her voice is brilliant and full, the medium not equaling the head register in quality, however. She sang with musical intelligence and taste and was repeatedly recalled. The Dvorak song, a particularly beautiful one, was redemanded. Tosti's "Spring Song" was entirely unworthy its fellows.

Miss Amy Murray, the singer of Scottish songs, who gave one of her unique entertainments in Baltimore last year, appeared again at the Music Hall Assembly Room last night. Miss Murray is rarely qualified for her undertaking.

With a sympathetic soprano voice, a thorough knowledge of the dialects and a true insight into the spirit of the songs, she wins her hearers completely. The songs were interspersed with attractive bits of anecdote or history, charmingly told. Charles Edmund Mark was the able accompanist.

## Holmes Cowper.

THE singing of Holmes Cowper, the eminent Chicago tenor, has recently inspired these enthusiastic press comments:

Holmes Cowper has a tenor voice of unusual sweetness and he sings with a finish that betokens the true artist.—To-Day, Detroit, January 29, 1902.

Since Charles A. Knorr sang here perhaps no tenor has given such thorough satisfaction as Holmes Cowper. His voice is rich and resonant, his tones well placed and there is a native pathos in his expression that touches the heart. He reached a climax in his recitative, "Watchman, Will the Night Soon Pass?" that will not soon be forgotten. Mr. Cowper, with his beautiful voice and fine interpretation, will meet with a hearty welcome when next he comes to Madison.—Journal, Madison, February 26, 1902.

The tenor solos were admirably rendered by Holmes Cowper. His ability in oratorio work was well demonstrated in "The Sorrows of Death." As a tenor singer Mr. Cowper has not been overrated. His work last night was eminently satisfactory to his listeners, and they did not hesitate to say so. He possesses a voice of great sweetness and yet of considerable volume.—Democrat, Madison, February 26, 1902.

## PROFESSIONAL SINGERS' CHORUS.

Holmes Cowper, the tenor, chose for his solo the aria "Onaway, Awake, Beloved," from Coleridge Taylor's composition, and the sweet quality in his voice, added perhaps to his interesting personality, roused the audience to such applause that he was compelled to sing again, after coming back to the stage several times to bow his thanks.—Free Press, Detroit, January 29, 1902.

The pure tenor of Holmes Cowper was a distinct pleasure, and his rendering of "Onaway! Awake," Taylor, and his encore, "I'll Sing Three Songs of Araby," showed his possession of a beautiful voice, well trained.—News, Detroit, January 29, 1902.

## "CREATION."

The tenor voice of Holmes Cowper was a revelation; beautiful, mellow, each note clear as a bell, with a liquid intonation. Every solo was greeted with delight, and accorded the subdued attention an artist demands; but the close was greeted with a storm of spontaneous recognition.—Daily Herald, Clinton, January 30, 1902.



## CLEVELAND.

CLEVELAND, Ohio, March 3, 1902.

THE feature of the present season has been the series of concerts by the Pittsburgh Orchestra, under the auspices of the Fortnightly Musical Club. The success of these concerts has been unprecedented, and in large part due to the keen and vigorous methods of the manager for the club, Miss Adella Prentiss.

The last of the series was given February 25, with Eduard Zeldenzust and Mrs. Seabury C. Ford as soloists. Zeldenzust played the A minor Grieg Concerto, which sounded so much like "more" that a Chopin valse and an arrangement of "Liebestod" followed.

Naturally much interest centered in Mrs. Ford's first appearance in this city as a Wagnerian singer. Mrs. Ford is a Cleveland artist, who is accorded no slight recognition in very many cities of the East and West, including Greater New York. Her home friends were glad of the opportunity to show their appreciation on hearing her sing the splendid "Tannhäuser" aria, "Dich Theure Halle," and a whole garden of roses sprang up at her feet.

Mr. Herbert's own Suite, op. 34, was heartily approved by the audience, as was also the announcement delivered by him that the Chamber of Commerce was considering the question of providing an adequate music hall for Cleveland. What the Chamber of Commerce undertakes is assured.

Kubelik's second recital here more than duplicated his first success. The armory was filled beyond its seating capacity, a large proportion representing his own nationality. His every number was the occasion of tangible plaudits in the forms of a silken American flag, a silver loving cup and untold flowers. It was an unwonted event in Cleveland.

At the opening of the Aeolian recital hall on February 20 a lecture on the "Leit Motiv" of Wagner was given by Albert Gehring. This was one of the series of lectures given by the Wolfram College of Music and attracted a large audience. Mr. Gehring is well known as special lecturer at the College for Women, and presents his subject in a manner equally acceptable to the connoisseur and amateur. The short recital which preceded the lecture was given by Angeline Allen, Charlotte Korster, Jessie Brandriff, Lilly Hector and Charles Haverdill.

An event of musical as well as social interest was the wedding of Dr. D. H. Hoover and Miss Margaret Crowe, at Warren, Ohio, February 26. Preceding the ceremony a musical program was rendered by Miss Sally Tod Smith, Mrs. R. I. Gillmer, Mrs. W. D. Ackley, Thad Ackley and Alfred Cogswell, of Cleveland. Mrs. Ackley and Mr. Cogswell sang the very appropriate duet, "Star of Love On Evening's Brow Hath Smiled," by Nevin. For recessional the chorus of Dana Musical Institute sang the "Wedding Chorus," from "Ruth."

Sol Marcosson, first violin of the Philharmonic String Quartet, is planning a recital trip to Texas and intermediate points for April. Mr. Marcosson is a member of the faculty of the Chautauqua Assembly, and this summer, in addition to his concerts there, will give a course of lectures on "The History of the Violin and Its Players."

The second evening of song at the Henningses studios was February 24. "The Daisy Chain," by Liza Lehmann, was interpreted by Mrs. Edith Gilmore Schneider, soprano; Miss Carrington, contralto; Lewis S. McCreary, tenor; Albert Hunt Hurd, baritone. Miss Lilla Spelman and Miss Mabelle van Cleave sang "At the Cloister Gate," of Grieg. A fitting climax after these was the "Persian Garden," sung by Miss Spelman, Mrs. Henry J. Davies, Howard Merrick and William Saal. Dr. Henningses' evenings are so enjoyable and so justly popular that even his spacious studios are filled to overflowing, and he will be obliged to yield to the demand and give them in a larger hall.

The violin pupils of Miss Belle C. Hart recently gave a recital at the East End Baptist Church. Miss Maude Thayer and Miss Lois Cheney were the accompanists.

At the last of the Fortnightly Club concerts George Hodges sang a tenor voice song cycle by Landon Ronald, which is new and most interesting. The members of the club who appeared were Mrs. Charles H. Norris, pianist; Mrs. E. C. Kenney, soprano, and Miss Amy Weichsel, violinist.

At the concert of the Cleveland Vocal Society, conducted by Alfred Arthur, the Orchestral Club played two movements of Haydn's "Surprise Symphony," and Mrs. S. C.

Ford sang a group of charming songs. The society presented the first and second parts of the "Creation." Mrs. Ford was the soprano soloist, C. A. Rosequist tenor, and Alfred Franklin Arthur baritone. Miss Ida Stoll was accompanist.

W. M. Roberts, pianist and accompanist, and Gustave Bernicke, basso, gave a most pleasing program before the Northeastern Teachers' Association in Chamber of Commerce Hall, Saturday, February 22.

At the last public recital of the Cleveland School of Music the following students participated: Nellie Gott, Martha Boyd, Leslie Gott, George Willkomm, Grace Lloyd, Lucy Bard, Marguerite Thomas, Margaret Dickey, Edith Randerson, Clara Wakefield, Bessie Stambaugh, Lillian Howell, Myrtle Skeel, Hugh Bone, Mrs. Zautiny, Grace Curtis and Ella Durham. Members of the faculty, Mrs. Brinsmade and A. F. Arthur, assisted.

Piano pupils of Carl F. Fessler, of the Wolfram College of Music, gave a recital February 27, with vocal numbers interspersed by Mrs. Deetmeyer, who is a pupil of Mr. Haverdill.

At C. S. Burnham's regular monthly recital, W. J. Hookway, Mrs. E. F. Smith, Miss Burgess, Miss Parker, Miss Flood, Miss Ferguson, Oliver Abell, Miss Thomas, Miss Parisette and Paul Stilson, gave an interesting program of modern songs.

The second of "Three Evenings at Woodland" was a musicale by Miss Caroline M. Lowe, assisted by Miss Maude Williams, Miss Fern Smith, Miss Hiles, Will Rawson and F. W. Braggins. In June Miss Lowe goes to London to study with Shakespeare and Randegger. J.

## SYRACUSE.

SYRACUSE, N. Y., February 22, 1902.

SYRACUSE is widely known as "a great show town"; the manager of one theatre alone reports total receipts for two weeks \$22,000, the other playhouses showing big business also. How about Syracuse as a musical town? Well, box office receipts are not as large for musical entertainments, and managers usually report a deficit. There are, however, many cultured musicians here, thousands of music lovers and a large registration of students at the College of Fine Arts. Excellent professional and amateur programs are given to a "fair house," attractions like Nordica being the phenomenal exception. Her recital a few weeks ago was given under the auspices of the board of managers of a hospital, with much personal work on the part of the women who compose it and Mrs. Alta Pease Crouse, a well-known singer and personal friend of the diva, consequently wealth, fashion and the poor music student in the gallery, who had parted with a much needed half dollar, were all present, all charmed.

The Morning Musicals, that club of talented and progressive women, who present at their fortnightly recitals programs of the best compositions, secure artists, both vocal and instrumental, and encourage deserving talented students, engaged the Pittsburgh Orchestra and Gwilym Miles, who is so popular here, for a concert last week in the face of a last year's deficit on the same organization. I must report a much larger deficiency on this occasion. Efforts are repeatedly made to have a permanent orchestra here, but as yet no possessors of wealth have felt inspired to assist in maintaining such an organization.

Prof. Gaston Borch, recently added to the university faculty, has attempted a series of orchestral concerts, but I have yet too learn how the financial part of the enterprise is managed.

Professor Cogswell is also rehearsing a military band for concert work, with programs of a classical nature, many of the musicians being members of the orchestra mentioned and soloists of no mean ability. I make no predictions as to permanency.

Miss Anita Marquisee, one of our talented violinists, who is in New York studying with Geraldine Morgan, has, I understand, been invited to become a member of the Dannreuther Ladies' Orchestra.

Mrs. Blanche Atherly Calthrop, a modest little woman with big, musicianly ability, and Mrs. Vernelia Gilmore Nichols, a popular soprano, presented an attractive program to the members of the Morning Musicals last week. There was a violin number by Prof. Conrad Becker, of the university faculty; piano numbers by Misses Harriet Fitch and Stella Walrath, all of whom provoked the most favorable criticism. The enthusiastic applause from an intelligent and discriminating audience after the vocal numbers of Mrs. Nichols, Miss Ethel Lockwood and Miss Florence Quinn, gave conclusive evidence of their very meritorious work.

Mrs. Jessie Winters Schmidt, the new soprano of the May Memorial Church, recently gave an interesting recital at the Kanatenah Club House, assisted by Miss Mabel Cook and Harold Bernis.

Geo. Alexander Russell, a young musician "with a future," is giving half hour organ recitals Sunday evenings during Lent, at the First Reformed Church. Mr. Russell is doing post graduate work and teaching at the University. He is very popular and receives warm compliments on his playing. He is the piano soloist of the University

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Glee Club, which has several bookings during the Easter vacation.

A public recital is to be given in the John Crouse College the 26th. The great hall is always crowded at these recitals, and they are of great educational value to the musical life of the city, the pupils being so well prepared that the listener is not distressed by signs of nervousness and stage fright.

Madame Lund-Skabo, who came to visit friends in this city, is in New York. I understand Calvé has listened to her songs and expressed herself delighted. Madame Skabo is to give a recital in Mendelssohn Hall some time during the coming month.

E. D. T. C.

### LINCOLN.

LINCOLN, Neb., March 4, 1902.

LINCOLN is enjoying exceptional musical privileges just now. Josef Hofmann was heard on Friday. Kubelik will be here at the Auditorium on March 7, and Paderewski is expected soon. The Kubelik concert has the special interest attached to a brilliant and new star, and will draw music lovers to Lincoln from all over this section of the State. Josef Hofmann played at the opera house before a large and enthusiastic audience in spite of several counter attractions the same evening.

Band concerts have been plentiful since the holidays. Sousa made his annual visitation to Lincoln last night, and Innes was here a week ago.

On January 18 Rosenbecker's Chicago Symphony Orchestra gave two concerts at the opera house which drew large audiences.

The Matinee Musicale engaged Edwin Charles Rowdon, a baritone, of Chicago, for the second recital promised to its associate members, and gave its patronage to the Hofmann concert, instead of bringing an artist independently for the third recital.

There have been a number of musicales by local musicians assisted more or less by outside talent. On February 17 Henry P. Eames, a prominent pianist and teacher in Lincoln, gave a recital by American composers before the Woman's Club, with the assistance of Edward Kuss, basso, and Alfred Manger, violinist. Both of the latter musicians came from Chicago. The following evening Mr. and Mrs. Eames gave a private musicale at the Lincoln Hotel to invited guests. The program was in the hands of Mr. Eames and Mr. Kuss.

Earlier in the season A. R. Mitchell and Mrs. S. H. Atwood each entertained a large number of friends at parlor musicales. At Mrs. Mitchell's the musicians were Miss Hoover, an accomplished pianist; Alex. Berger, cellist, and C. W. Kettering, baritone. The latter gave the song cycle "Eliand," by von Fielitz, which was then heard for the first time in this city. Mrs. Atwood's program was interpreted by Miss Hoover, George S. Johnston, tenor, and Miss Katherine Agnew, soprano.

ANNIE L. MILLER.

### SCRANTON.

SCRANTON, Pa., February 25, 1902.

SCRANTON is on the map. It was not until a very short time ago. Paderewski was here the other night, and a provincial town of 100,000 inhabitants that can provide a \$4,000 house for a piano recital at three weeks' notice, has some claim to consideration.

There are perhaps 10,000 Poles in this immediate vicinity. A big floral piece, which Paderewski received, was sent to "Poland's greatest one, by his loving countrymen," and after the recital these copatriots of his crowded about him in the little ante-room, and wept as he grasped their hands in both of his. The tears lay on his cheeks, too, for his heart is tender, indeed, toward these exiles from his native land, and he placed his arms over their shoulders and called each one "brother" in his own tongue. It was a singularly memorable close to a remarkable evening.

This has been a great musical season for Scranton, and

the sudden renaissance is due to the enterprise of Fred. C. Hand. He is our only impresario, and we are glad he is alive. It was he who took the responsibility of bringing Schumann-Heink last year, and of making her visit a phenomenal success. She is to come again in April.

It was Mr. Hand who made Nordica believe that Scranton people would like to hear her. She came and sang to 5,000, and had such an ovation as surprised even herself. A feature of that occasion was the playing of the Scranton Symphony Orchestra under the direction of Prof. Theodor Hemberger, formerly of Berlin, and of whom we are so proud. The Unfinished Symphony was given, and a pretty incident was the orchestral transposition which Professor Hemberger made as introduction to the Lohengrin aria. Nordica was delighted, and said she had never had as interesting a prelude to the great solo.

In January the New York Symphony Orchestra, with Electa Gifford in her sweet songs, and Arthur Hochman's graceful poetic piano solos, had another large audience. Since that the two soloists were heard in a recital at the palatial home of Mr. and Mrs. William H. Taylor, whose fine old English hall seated 200 guests, the elite of the city.

The big National Eisteddfod will be held here late in May, with many distinguished soloists on the program.

Later in the season, or earlier, as you may choose to call it, we shall have grand opera with the Metropolitan Company, under the management of Mr. Hand. H. C. P.

### GRAND FORKS.

GRAND FORKS, N. Dak., February 20, 1902.

MUSICAL culture is young in North Dakota. We have had a few musical treats, however, this fall. Swardo, supposed to be a London violinist, assisted by Mrs. C. T. Kittredge, of this city, opened the season. His tone was poor and had positively no finish; he played like a student. Mrs. Kittredge's work was the redeeming feature of the evening. Mrs. Kittredge is now secretary of C. A. Young's School of Music, New York, and is greatly missed in musical circles in this city.

Miss Florence Bosard, another well-known musician here, left a very large class to act as society editor on the Minneapolis Tribune.

Miss Pace, soprano, Chicago, assisted by J. Schefstad, violinist; Miss Fjelstad, pianist; Mrs. Gordon and Miss Koller, accompanists—all local artists—gave a very enjoyable concert January 4 for the benefit of the Episcopal Church. Miss Pace has a very attractive personality and a fine voice, but is allowing the tremolo to creep in to some extent; but study will undoubtedly remedy that.

The Thursday Musical Club has been accomplishing good work. This fall the line of work has been German, Scandinavian and Italian composers. Two open meetings have been given during the year.

Mr. Kerr, basso cantate, St. Paul, assisted by Miss Koller, pianist, of this city, and Mrs. Gordon, accompanist, gave us a rare treat. His was the best voice heard here in many a day.

The Fargo Musical Club—represented by Mrs. Bowman, soprano; Mrs. Wheeler, contralto; Mrs. Schattuck, pianist, and Mr. Stout, violinist—delighted our club with a fine program in February. Mrs. Schattuck is the most pleasing pianist we have heard lately. She reminds one of Carreno.

Two benefits were given to Arthur Johnson, pianist, and J. Schefstad. Mr. Johnson but lately returned from four years' study in Europe. They were assisted by Clifford Genor, Mrs. March, contralto, and Miss Calvert, accompanist. A very classical and enjoyable program followed.

The finest treat the public has had was W. B. Thompson's farewell concert, given November 15. A great future for the lyric tenor is predicted. The G. A. R. attended in a body. Mr. Thompson is now studying with W. N. Burritt, Chicago, Ill.

The opening of the new Baptist organ by Mr. Wood-

ruff, Minneapolis; Mrs. Cook, soprano, Chicago, and Miss Calvert, pianist, and J. Schefstad, violinist, both of Grand Forks, was quite a musical event. The sale of tickets was the largest of any musical gathering ever held in the city.

We missed Blanchard Kavenaugh very much when the Roney boys gave their yearly concert here.

Mr. Siegel delighted a large audience with his mandolin playing February 15.

### FARGO.

FARGO, N. Dak., February 26.

MUSIC is awakening in Fargo. A choral club, under I. Renniman, of Fargo College, is being organized to give "The Messiah" in April. The Musical Club, Mrs. Burnam president, is doing ambitious work, and the new pipe organ at the Methodist Church, with George Edwards, organist, is an important factor in things musical here. Mrs. T. A. Whitworth is active as piano and voice teacher at her studio in Stone's Music Hall, and many other teachers report full classes.

Liberati, the cornetist, has just been here for a concert, and there are reports of other important events, which will be reported later.

M. P. W.

### ERNEST HUTCHESON.

(BY WIRE.)

CAMBRIDGEPORT, March 11, 1902.

Musical Courier, New York:

Ernest Hutcheson scored a triumphant success in Boston recital yesterday. The audience was enthusiastic, and Hutcheson had to play four encores.

H. L. M.

### Lollie Nonnenbacher.

Lollie Nonnenbacher is the soprano soloist at the Ethical Culture Society's services, at 11 o'clock on Sundays, in big Carnegie Hall, and the writer recently heard her privately and was struck with her musical taste, intelligence and temperament; these qualities, united with a voice of unusual expressiveness and ease of bearing, all made her singing of the appended sacred and secular numbers highly enjoyable:

Ich liebe Dich.....Grieg  
Nur wer die Sehnsucht kennt.....Tschaiowsky  
Hosanna, Easter song.....Granier

Mrs. Carl Hauser (née May Hoeltge, well known to the Liszt pupils in the Weimar days) is the organist of the society.

### Church Engagements.

Ethel Crane is to be the new soprano at Munn Avenue Presbyterian Church, Orange, N. J.

At Central Congregational Church, Brooklyn, besides Shanna Cumming, soprano, there have been engaged Miss Kathleen Howard, alto; William Wegener, tenor, and Henri G. Scott, baritone. Dudley Buck goes to Plymouth Church.

Olga McAlpine is the new contralto of Holy Trinity, Brooklyn. C. L. Safford will be the organist-director at Madison Avenue Reformed Church (Dr. Kittredge's), with an octet of singers.

The school erected in Wychwatinec, the birthplace of Anton Rubinstein, in honor of his memory, excites great admiration. The building is remarkable for beauty, simplicity, harmony and practical arrangement, very different from the stereotyped public schools in Russia and elsewhere.

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